

# THE ATHENAEUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3995.

SATURDAY, MAY 21, 1904.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

## ROYAL INSTITUTION OF GREAT BRITAIN.

ALBEMARLE STREET, PICCADILLY, W.  
TUESDAY NEXT, May 24, at 5 o'clock, H. F. NEWALL, Esq., M.A., F.R.S., FIRST OF TWO LECTURES on 'The Solar Corona.' Half-a-Guinea the Course.  
THURSDAY, May 26, at 5 o'clock, H. G. WELLS, Esq., B.Sc., FIRST OF TWO LECTURES on 'Literature and the State.' Half-a-Guinea.  
SATURDAY, May 28, at 7 o'clock, Sir WILLIAM MARTIN GOWAN, M.A., FIRST OF TWO LECTURES on 'Spitsbergen in the Seventeenth Century.' Half-a-Guinea.

## LINNEAN SOCIETY OF LONDON.

NOTICE IS HEREBY GIVEN that the ANNIVERSARY MEETING will be held at BURLINGTON HOUSE on TUESDAY, May 24, 1904, at 3 P.M.  
R. DAYDON JACKSON, General Secretary.

## TO LECTURE AND LITERARY SOCIETIES.

Season 1904-5.—SIX LECTURES, 'From Tithis to Ephesus, and Crimes, Rhodes, Patmos.' 'Amidst Biblical Scenes in Syria.' 'Strange Scenes Witnessed and Famous People Met.' 'Jehenna of To-Day.' 'Her People and their Country.' 'Egypt of To-Day.' 'Russia's Tears: her Homes, History, and their Coronation Pageants.' All illustrated fully by the lecturer. JAMES BAKER, F.R.S., F.R.Hist.Soc. (see 'Who's Who'), who also lectures on Technical and Commercial Education in Europe. Times—'Vivid idea of people.' Aberdeen Journal—'Graphic and charming.' Liverpool Mercury—'Most interesting, vivid, and popular manner.'

For terms address Bewell's Villa, Clifton, or the LECTURE AGENT, Outer Temple, London.

## THE WORSHIPFUL COMPANY OF MAKERS

OF PLAYING CARDS offers the 'H. D. PHILLIPS PRIZE' of 100 lvs. and THREE OTHER PRIZES of 50 lvs., 25 lvs., and 10 lvs. respectively, for SPECIAL DESIGNS for the BACKS of PLAYING CARDS.

Each design must be in Colour and on a separate Card of the exact size of a Playing Card, viz. 3.9 in. by 2.1 in., and not mounted, and must include the Name and the Arms of the Company, and be sent, not later than JULY 1 next, to the CLERK of the COMPANY, at the address given below.

The Monogram or other Device of the Competitor is to be marked on the Back of each design, and also on the outside of a Sealed Packet to accompany it, within which packet must be enclosed the full Name and Address of the Competitor, and a stamped addressed envelope for the return of the Design if unselected.

The Four Designs selected are to be the absolute property of the Company, and the Company are to be at liberty to obtain any design which they may desire, on the ground of merit, to purchase.

Novelty of idea will be regarded as an important element in the Competition. To enable Competitors to avoid repetition in Design, they may inspect the Cards issued by the Company since 1882 in the Guildhall Library; or a Photograph of those cards may be obtained, on payment of 1s., from W. Hays, the Clerk of the Company, Guildhall, London, E.C., to whom application for any further information may be made.

## EARLY BRITISH MASTERS.—SHEPHERD'S

SPRING EXHIBITION contains choice Portraits and Landscapes by  
Sir J. Reynolds Richard Wilson J. S. Cotman  
T. Gainsborough John Constable George Vincent  
George Norland John Crome Sir Peter Leely, &c.  
SHEPHERD'S GALLERY, 27, King Street, St. James's Square.

## OLD LONDON PRINTS.—THE FINE-ART

SOCIETY have ON VIEW, FOR SALE, a very large COLLECTION of EIGHTEENTH and EARLY NINETEENTH CENTURY ENGRAVINGS of the City and West End and the North of London.—145, New Bond Street.

## THE NEW ENGLISH ART CLUB.

THIRTY-SECOND EXHIBITION OF MODERN PICTURES. OPEN DAILY, 10 to 6, until MAY 24, at the Dudley Gallery, EGYPTIAN HALL, Piccadilly, W. Admission 1s.

## NEW BOND STREET, EXHIBITION OF

PICTURES IN.—MESSRS. DICKINSON'S RUSKIN ROOM is available for the above and similar purposes.—For terms and vacant dates apply 114, New Bond Street.

## WESTMINSTER SCHOOL.—AN EXAMINATION

will be held on JUNE 23, 29, and JULY 1 to fill not less than NINE RESIDENTIAL SCHOLARSHIPS, THREE NON-RESIDENTIAL SCHOLARSHIPS, and some EXHIBITIONS.—For particulars apply, by letter, to the HEAD MASTER, 19, Dean's Yard, Westminster.

## UNIVERSITY of BIRMINGHAM.

HALL OF RESIDENCE FOR WOMEN STUDENTS.  
A HALL OF RESIDENCE (215, HAGLEY ROAD, EDGBASTON), with accommodation for Ten students, will be OPENED for the OCTOBER TERM, 1904. Minimum terms, 25s. per Week.—For further particulars apply to Miss C. CHAMBERLAIN, Moor Green Hall, Birmingham.

## ECOLE VICTOR HUGO, 74, Baker Street.—

LANGUAGES by QUALIFIED NATIVE MASTERS. Specialties: Advanced Studies in French, Eloquence, Literature, History of the Language. Terms and references on application. Trial Lesson free.—Principal, M. FORT, M.A. (Paris), Licencé-es-Lettres.

## ON THE CHOICE OF SCHOOLS AND TUTORS.

THIRTY YEARS' EXPERIENCE.  
SCHOOLS for BOYS (Public, Preparatory, Engineering, &c.) or for GIRLS in England or abroad, and TUTORS for Army, Universities, and General Education, English or Continental, are recommended (gratis), from personal knowledge acquired by an experience of thirty years, by  
GABRIEL THRING & CO., Scholastic Agents,  
26, Backview Street, London, W.  
State full details of each case, so that a limited and satisfactory selection may be submitted to you.  
Interviews from 10 till 4.

## THE HIGH SCHOOL OF GLASGOW.

RECTOR.  
The SCHOOL BOARD of GLASGOW invite applications for the position of RECTOR, vacant by the appointment of Dr. Spencer to an Inspectorship under the Board of Education. Applicants must be Graduates of a University in the United Kingdom.  
The Board are prepared to offer a salary of 750l. to a specially qualified applicant.  
Applications, with twenty copies of Testimonials, must be lodged with the undersigned on or before MAY 31. Canvassing, direct or indirect, is prohibited.  
G. W. ALEXANDER, Clerk.  
School Board Offices, 129, Bath Street, Glasgow.

## COUNTY BOROUGH of HUDDERSFIELD.

TECHNICAL COLLEGE.  
The GOVERNORS invite applications for the Office of PRINCIPAL of the above COLLEGE.  
The Gentleman appointed will be responsible for the organization and discipline of the College of both Day and Evening Classes—and must be a Graduate of a British or Irish University.  
The appointment may ultimately carry with it the post of Director of Higher and Technical Education for the Borough.  
Salary 500l. per annum.  
Applications, with copies of not more than four Testimonials, must be endorsed 'Principalship,' and reach the undersigned (from whom Forms of Application and Schedule of Duties may be obtained) not later than SATURDAY, June 11, 1904.  
THOS. THORP, Secretary.

## UNIVERSITY COLLEGE OF NORTH WALES.

(A Constituent College of the University of Wales.)  
Applications are invited for the following appointments:—  
PROFESSORSHIP OF FRENCH and ROMANCE PHILOLOGY. Salary 500l.  
LECTURESHIP in GERMAN and TEUTONIC PHILOLOGY. Salary 150l.  
Forty copies of each application and set of Testimonials to be in the hands of the undersigned (from whom further particulars may be obtained) not later than MONDAY, May 30.  
JOHN EDWARD LLOYD, M.A., Secretary and Registrar.  
Bangor, April 25, 1904.

## THE VICTORIA UNIVERSITY of MANCHESTER.

The COUNCIL is prepared to appoint a PROFESSOR of COMPARATIVE RELIGION.—Applications should be sent not later than JUNE 15 NEXT, to the REGISTRAR, The University, Manchester, from whom a statement of the conditions may be obtained.

## UNIVERSITY COLLEGE OF SOUTH WALES

and MONMOUTHSHIRE, CARDIFF.  
The COUNCIL of the COLLEGE invites applications for the following posts:—  
(1) ASSISTANT LECTURER in MATHEMATICS.  
(2) DEMONSTRATOR and ASSISTANT LECTURER in CHEMISTRY.  
(3) DEMONSTRATOR and ASSISTANT LECTURER in PHYSICS.  
(4) DEMONSTRATOR and ASSISTANT LECTURER in PHYSIOLOGY.  
(5) DEMONSTRATOR and ASSISTANT LECTURER in BOTANY.

In the case of the appointment in Physics preference will be given to candidates who have some knowledge of the technical applications of Electrical Science.  
Further particulars may be obtained from the undersigned, to whom applications, with Testimonials (which need not be printed), must be sent, endorsed on the outside with the title of the Department in which the application is made, on or before MONDAY, June 10, 1904.  
J. AUSTIN JENKINS, B.A., Registrar.  
University College, Cardiff, May 16, 1904.

## CAMBRIDGE UNIVERSITY DAY TRAINING

COLLEGE.  
An ASSISTANT LECTURER on EDUCATION will be appointed at this COLLEGE to commence work in OCTOBER, 1904, at an initial salary of 100l. with Furnished Rooms free.  
Candidates must be acquainted with the work of a Training College, and be competent to superintend practical teaching.  
Applications, with Testimonials to be sent to Mr. OSCAR BROWNING, King's College, Cambridge, before JUNE 15.

## WESTMORLAND COUNTY EDUCATION

COMMITTEE.  
KENDAL PUPIL TEACHERS' CENTRE.  
The KENDAL TECHNICAL SCHOOLS' COMMITTEE require the services of a LADY PRINCIPAL for the above Centre, and also a LADY ASSISTANT. Salary: Principal 120l., rising in Two Years to 130l.; Assistant 90l., rising in Two Years to 100l. Particulars as to the duties of the appointment, &c. may be obtained on application to the undersigned.—Applications to be received not later than JUNE 6.  
CHAS. J. H. TIPPER.  
County Education Offices, Lowther Street, Kendal.

## TECHNICAL SCHOOL, GUILDHALL, BATH.

A SCIENCE MASTER is REQUIRED. Salary 1250l. per annum. Principal subjects, Botany and Chemistry.—For particulars apply at once to  
A. GODFREY DAY, Director of Studies.

## CIVIL SERVICE COMMISSION.—FORTH-

COMING EXAMINATION.—ASSISTANT EXAMINERS in the PATENT OFFICE (20-25), JUNE 30. The date specified is the latest at which applications can be received.—They must be made on forms to be obtained, with particulars, from the SECRETARY, Civil Service Commission, Burlington Gardens, London, W.

## QUEEN'S COLLEGE, BELFAST.

The COUNCIL invite applications from Graduates and others for the PURSER STUDDENTSHIP in MATHEMATICS for Session 1904-5, value about 1100l. per annum.—Applications should reach the Registrar (from whom further particulars can be obtained) on or before SEPTEMBER 1.

## PARIS.—Dr. ROUSSEAU REÇOIT dans sa

FAMILLE quelques PENSIONNAIRES. Prix: 300 francs et Alliance Française. Grand confort. Conversation exclusivement française.—19, Rue des Fossés St. Jacques.

Yearly Subscription, free by post, Inland 15s. 3d.; Foreign, 18s. Entered at the New York Post Office as Second Class matter.

A RETIRED PRINTER, with English and Continental experience of all practical details for the Manufacturing of Books, many years Managing Director of a large Printing and Publishing Establishment, having a sound knowledge of Foreign Languages, is OPEN to an ENGAGEMENT for attending to the turn-out of Publications for a Publisher whose time is taken up by other work.—T. Athensum Press, 13, Bream's Buildings, Chancery Lane, E.C.

MEDICAL MAN, 40, retiring from Practice, in Literacy with secretarial and institution experience, desires POST of LIBRARIAN, SECRETARY, or SUPERINTENDENT.—G. C., Athensum Press, 13, Bream's Buildings, Chancery Lane, E.C.

GENTLEMAN, of University education, seeks position as LIBRARIAN or SECRETARY to PUBLIC INSTITUTION. Excellent Testimonials.—B. A., 120, Knollys Road, Streatham, S.W.

CAMBRIDGE GRADUATE, 36, desires post as SECRETARY, or similar position. Has had five years' scholastic and nine years' business experience. Highest references.—P. V., Athensum Press, 13, Bream's Buildings, Chancery Lane, E.C.

AN experienced LADY JOURNALIST, part time engaged, would ASSIST in EDITING or SUB-EDITING WEEKLY or MONTHLY PERIODICAL, or would CONTRIBUTE.—X. Y. Z., 127, Palace Chambers, Westminster.

LITERARY RESEARCH undertaken at the British Museum and elsewhere on moderate terms. Excellent Testimonials.—A. B., Athensum Press, Bream's Buildings, Chancery Lane, E.C.

RESEARCH WORK, Genealogical and Literary, for Authors and others. Family Pedigrees and Histories traced, Records, Registers, Will searched. Materials collected and prepared for Authors. Revision, Bibliographies, Indexing, References.—Address RESEARCH, care of Davies & Co., Advertising Agents, 29, Finch Lane, Cornhill.

INDEXING, Translations, Research Work (England and abroad). Shorthand, Type-writing. Pupils trained as Private Secretaries.—Miss Purniman (Nat. Sci. Tripos), Secretarial Bureau, 55, Conduit Street, Bond Street, W.

MR. L. CULLETON, 92, Piccadilly, London (Member of English and Foreign Antiquarian Societies), undertakes the furnishing of Extracts from Parish Registers, Copies or Abstracts from WINCHESTER, and other Records useful for Genealogical Evidence in Eng. and Scotland, and Ireland. Abbreviated Latin Documents Copied, Extended, and Translated. Foreign Researches carried out. Enquiries invited. Mr. Culleton's Private Collections are worth consulting for Clues. ANTIQUARIAN and SCIENTIFIC MATERIAL Searched for and Copied at the British Museum and other Archives.

TYPIST REQUIRES A POST (permanent preferred) at his OWN RESIDENCE. Manuscripts Type-written, secret guaranteed, 8d. per 1,000 words.—Apply C. 17, Curzon Park, Chester.

TYPE-WRITING.—THE WEST KENNINGTON OFFICERS, Authors' MSS., Translations, &c. Legal and General Copying, Circulars, &c. Duplicated. Usual terms. References. Established eleven years.—SIXES & SIXES, 13, Wolverton Gardens, and 229, Hammermith Road, W.

TYPE-WRITING undertaken by highly educated Women (Classical Tripos; Cambridge Higher Local; Modern Languages). Research, Translation.—THE CAMBRIDGE TYPE-WRITING AGENCY, 10, Duke Street, Adelphi, W.C.

TYPE-WRITING.—MSS. of all descriptions TYPE-WRITTEN. Prompt delivery, combined with accuracy and good work. 10d. per 1,000 words.—All communications to FRANK-SOLMON TYPE-WRITING CO., Church House, Frome, Somerset.

AUTHORS' MSS., SERMONS, PLAYS, CIRCULARS, TESTIMONIALS, &c. carefully TYPED at home (Remington), 10d. per 1,000. Orders promptly executed.—M. L. L. 7, Vernon Road, Clapham, S.W.

TYPE-WRITING.—AUTHORS' MSS. 8d. per 1,000 words. Accuracy and dispatch.—Miss RIDGON, Norbury, Cobham Road, Kingston-on-Thames.

DETACHED INDEXES and BIBLIOGRAPHY PUBLISHED WITHOUT RISK to COMPILERS. First List post free. Aid in forming Private, Club, and Trade Classified Collections of Literary Materials.—J. R. SMITH, 32, Charing Cross. Letters to 10, Laburnum Road, Epsom.

A LEADING PUBLISHING HOUSE is OPEN to CONSIDER NOVELS and STORIES of RELIGIOUS and DOMESTIC INTEREST.—Apply, in first instance, to Box 900, Athensum Press, Bream's Buildings, Chancery Lane, E.C.

THE AUTHOR'S AGENCY.—Established 1879. The interests of Authors capably represented. Agreements for Publishing arranged. MSS. placed with Publishers.—Terms and Testimonials on application to Mr. A. M. BURTON, 34, Paternoster Row.

C MITCHELL & CO., Agents for the Sale and Purchase of Newspaper Properties, undertake Valuations for Private or Public Investigations, and Audit of Accounts, &c. Card of Terms on application.  
Mitchell House, 1 and 2, Snow Hill, Holborn Viaduct E.C.

## THE AUTOTYPE COMPANY,

74, NEW OXFORD STREET, LONDON, W.C.

PERMANENT PHOTOGRAPHIC COPIES OF  
FAMOUS WORKS OF ART BY THE  
AUTOTYPE (CARBON) PROCESS.

DRAWINGS by HOLBEIN. from the  
Royal Collection at Windsor Castle.

ETCHINGS of OLD PARIS, by  
MERYON.

SELECTIONS from TURNER'S  
'LIBER STUDIORUM.'

FAMOUS PICTURES in the  
National Gallery, London, the Wallace Col-  
lection, and the National Gallery of British  
Art.

SELECTED WORKS from the  
Great Continental Galleries, &c.

The AUTOTYPE FINE-ART CATA-  
LOGUE. Now ready, NEW EDITION, with  
upwards of 150 Miniature Photographs of  
Notable Autotypes and 23 Tint-Block Illustrations.  
For convenience of reference the Pub-  
lications are Arranged Alphabetically under  
Artists' Names. Post free, One Shilling.

A Visit of Inspection is invited to the  
AUTOTYPE FINE-ART GALLERY,  
74, NEW OXFORD STREET, LONDON, W.C.

### Catalogues.

THE INTERNATIONAL BOOK CIRCULAR.  
Notes on New and Forthcoming Publications, and Classified List  
of Books, is issued by WILLIAMS & NORWORTH, Book Importers, 14, Hen-  
rietta Street, Covent Garden, London, W.C.—Specimen Copies gratis.

### LEIGHTON'S

CATALOGUE of EARLY PRINTED and other  
INTERESTING BOOKS, MANUSCRIPTS, and BINDINGS.

Part VI. N-Q, 170 Illustrations, price 2s. NOW READY.  
Parts I-VI., containing A-Q, with 800 Illustrations in Facsimile.  
Price 15s. the 6 Parts.

J. & J. LEIGHTON, 40, Brewer Street, Golden Square, W.

### PUBLISHERS' REMAINDERS.

MAY LIST NOW READY.  
Including all Latest Purchases offered at greatly reduced prices.  
WILLIAM GLAISHER,  
Remainder and Discount Bookseller,  
265, HIGH HOLBORN, LONDON.  
Also CATALOGUE of POPULAR CURRENT LITERATURE and  
LIST of FRENCH NOVELS, CLASSICS, &c.

W. M. MURPHY'S CATALOGUE of SECOND-  
HAND BOOKS (No. 58) NOW READY, comprising Works of  
Travel, History, Biography, Philosophy, &c. Post free on receipt of  
address. Small or Large Quantities of Books Purchased.—79, Renshaw  
Street, Liverpool.

CATALOGUE No. 40.—Constable, Mezzotints by  
Lucas—Turner's Liber Studiorum, England and Wales, &c.—  
Engravings by Whistler, Palmer, Seymour Haden—Drawings—Illustrated  
Books—Works by John Ruskin. Post free, Sixpence.—Wm. Warr,  
2, Church Terrace, Richmond, Surrey.

MESSRS. HENRY YOUNG & SONS possess  
one of the LARGEST STOCKS of OLD and NEW BOOKS in  
GREAT BRITAIN, and they will be glad to hear from any one in  
search of Books of any kind, as they can in many cases supply them  
from their large stock.  
ILLUSTRATED CATALOGUES MONTHLY. Price 6d.  
12, South Castle Street, Liverpool.

FOR SAI E, SCHEDEL'S CHRONICON, First  
Edition, 1493, Gothic Type, Latin, 'De Sarmato' extra pages,  
leather over 2000 Woodcuts by Dürer's Master, and old Book-Plate.  
Title-Page wanting, otherwise perfect copy. Price 50/-—Apply Miss  
Lay, Knight Hill, Fathom Lane.

F. C. GOULD'S STOCK EXCHANGE  
COLOURED CARICATURES of Prominent Members in the  
House of Commons (1882), entitled 'Look Y There.' Eight  
Parts. What offers?—F. K., Athenæum Press, 13, Bream's Buildings,  
Chancery Lane, E.C.

## HEAD MISTRESS.—GODOLPHIN and

LATYMER GIRLS' SCHOOL, HAMMERSMITH, LONDON.  
The GOVERNORS will require a HEAD MISTRESS for this PUBLIC  
SECONDARY DAY SCHOOL. Salary 750, and Capitation Fees of from  
11. to 21. per scholar, as may be hereafter fixed, which will be guaran-  
teed not to be less than 2500. over the first year.

The school will be a new one, but if successful up to 500 Girls may be  
reasonably anticipated. Accommodation for a minimum of 300 is being  
immediately provided. Good Residence free of rent, rates, and taxes.  
Candidates must be on Column B of the Teachers' Register. A  
University degree or its equivalent and a Certificate in Pedagogy are  
desirable. The school will open for the first time next January, when  
the Mistress will be required to commence her duties; but she should  
be available previously for consultation on building alterations.  
Apply before JUNE 21 NEXT to CHARLES WIGAN, Clerk to the above  
Foundation, Norfolk House, Victoria Embankment, W.C., from whom  
Application Forms and further particulars may be obtained.

OWNERS of GENUINE SPECIMENS of OLD  
ENGLISH FURNITURE, OLD PICTURES, OLD SILVER, OLD  
SILVER, &c., who desire to dispose of same PRIVATELY, are  
invited to send particulars to  
HAMPTON & SONS, Pall Mall East,  
Who are always prepared to give full value for interesting Examples.

### Sales by Auction.

The Collection of Coins of the late THOMAS ASTLE, Esq.—  
the Collection of the late Rev. SAMUEL MARTIN—and  
other Properties.

MESSRS. SOTHEY, WILKINSON & HODGE  
will SELL by AUCTION, at their House, No. 13, Wellington  
Street, Strand, W.C., on THURSDAY, May 26, and Following Day,  
at 1 o'clock precisely, the COLLECTION of COINS and MEDALS of  
the late THOMAS ASTLE, Esq., what of the late Rev. SAMUEL  
MARTIN, and other Properties, comprising Greek, Roman, Saxon,  
English, and Foreign Coins in Gold, Silver, and Bronze—Pattens—  
Proofs—Coin Cabinets, &c.  
May be viewed two days prior. Catalogues may be had.

The Remaining Portion of the valuable Library of the late  
J. R. REEVE, Esq., of Southampton; the Library of the  
late J. C. HOLDING, Esq., and other Properties.

MESSRS. SOTHEY, WILKINSON & HODGE  
will SELL by AUCTION, at their House, No. 13, Wellington  
Street, Strand, W.C., on THURSDAY, May 26, and Two Following Days,  
at 1 o'clock precisely, BOOKS and MANUSCRIPTS, including the  
REMAINING PORTION of the valuable LIBRARY of the late J. R.  
REEVE, Esq., of Southampton; the CONCHOLOGICAL LIBRARY of  
the late Dr. CLARKE, a PORTION of the LIBRARY of the late  
C. M. WESTFIELD, of Upper Clapton; a PORTION of the LIBRARY  
of the late HIRSH FOSTER, Esq.; the LIBRARY of the late  
J. CARTER HOLDING, Esq., St. Helen's Parade, Southsea, &c., com-  
prising Works in various classes of Literature—Publications of the  
Villon Society—fine Coloured Works on Shells and other branches of  
Science—First Editions of Modern Authors, Dickens, Thackeray, Fater,  
Ruskin, Tennyson, Shelley, Byron, &c.—Books of Prints County His-  
tories, and Topography—English, Welsh, and American—Antiquaries  
and Cruikshank—Cicero de Amicitia, printed by Caxton in 1481—Postilla  
in Pistoletto, &c., Julian Notary, 1500—Shakespeare Necro Folio, a rare  
issue, with 'Copies' on the Title—Annals of Sporting—Dictionary  
of National Biography—Burton's Arabian Nights—Catalogues of the Royal  
Academy and of the Royal Society of Painters in Water-  
Colours, &c.  
May be viewed two days prior. Catalogues may be had.

The Collection of Book-Plates of the late Sir FREDERICK  
MADDEN, K.H. F.R.S. F.S.A.

MESSRS. SOTHEY, WILKINSON & HODGE  
will SELL by AUCTION, at their House, No. 13, Wellington  
Street, Strand, W.C., on MONDAY, May 23, at 1 o'clock precisely,  
the COLLECTION of BOOK-PLATES (ex-Libris) of the late Sir  
FREDERICK MADDEN, K.H. F.R.S. F.S.A., and other Properties,  
comprising rare Early British and American Examples. Amongst  
others may be noted Samuel Pepys (Three Variations)—T. Okey,  
1697—Sir P. Sydenham, 1699 (Two Variations)—Archbishop Sheldon—  
Sir E. Baskerville—Hector Fomby (by Albert Nield)—Bishop Hacks  
(Portrait Plate by Faithorne), 1670—Edward Benlowes (the Poet), 1631—  
Marriott (his Armorial by Faithorne)—William Penn and Thomas  
Penn—Lord Byron—Charles Dickens—Harriett Alnsworth—  
Edward Fitzgerald (designed by W. M. Thackeray), &c.  
May be viewed two days prior. Catalogues may be had.

The valuable Collection of Greek and Roman Coins of a  
Gentleman recently deceased.

MESSRS. SOTHEY, WILKINSON & HODGE  
will SELL by AUCTION at their House, No. 13, Wellington  
Street, Strand, W.C., on MONDAY, May 23, and Two Following Days,  
at 1 o'clock precisely, the valuable COLLECTION of GREEK and  
ROMAN COINS of a GENTLEMAN recently deceased.  
May be viewed two days prior. Catalogues may be had.

The valuable and extensive Collection of English Historical  
and other Medals of the late JOHN G. MURDOCH, Esq.

MESSRS. SOTHEY, WILKINSON & HODGE  
will SELL by AUCTION, at their House, No. 13, Wellington  
Street, Strand, W.C., on THURSDAY, June 2, and Following Days,  
at 1 o'clock precisely, in pursuance of the will of the deceased, the  
valuable and extensive COLLECTION of ENGLISH HISTORICAL  
and other MEDALS of the late JOHN G. MURDOCH, Esq.  
May be viewed two days prior. Catalogues may be had. Illustrated  
Copies, price 2s. 6d.

### THE STOPES LIBRARY.

MESSRS. PUTTICK & SIMPSON will SELL  
by AUCTION, at their Galleries, 47, Leicester Square, W.C.,  
on THURSDAY, May 26, at ten minutes past 1 o'clock precisely, the  
valuable LIBRARY of BOOKS on Brewing, Distilling, Wine Cul-  
ture, Drinking Customs, Concocting, Alchemy, and kindred subjects  
formed by the late H. STOPES, Esq., including Bratton's Solemn  
Jovial Disputation, 1617. A New Book of Destillation, 1566—Cogan's  
Haven of Health, 1612. The Distiller of London, 1628—Evelyn's Sylva,  
1654—Hervieux's Philopoeia, 1661—The Art of Distillation, 1661—  
Interpreter, 1680. Scott's Perfite Platforme of a Hoppe Garden, 1576—  
Ustadius, Cuminum Philosophorum, 1529—Black Letter Statues—  
Pamphlets—Reports, &c.

### Valuable Books, Drawings, &c.

MESSRS. PUTTICK & SIMPSON will SELL  
by AUCTION, at their Galleries, 47, Leicester Square, W.C.,  
on THURSDAY, May 26, at ten minutes past 1 o'clock precisely, VALUABLE BOOKS, including Steele, The Crisis  
—The Lover—The Englishman. First Editions—Scope's Salmon Fish-  
ing, 1543—Phillips's Brevium. First Edition—Fielding's Cumberland,  
Coloured Plates—Gallery of Etonian, 6 vols., Coloured Plates—Ency-  
clopaedia Britannica, 35 vols.—Penny's No Cross No Crown, 1669—  
Ackermann's Microcosm, 3 vols., 1811—Coloured Caricatures by Cruik-  
shank and Gillray—An Important Collection of Autograph Letters,  
Documents, Portraits, Views, &c., relating to Lord Byron, his Ancestors,  
and Newcastle Abbey, including a Letter with a Postscript in the  
handwriting of Charles—Original Unpublished Drawings by H. K.  
Browne—'This'—some interesting Relics of the Irons Family, and  
Works in General Literature.

### Japanese Dwarf Plants &c.

WEDNESDAY, May 25, at half-past 12 o'clock.

MR. J. C. STEVENS will OFFER, at his Rooms,  
38, King Street, Covent Garden, London, W.C., so LOT of  
JAPANESE MAPLES and DWARF PLANTS in variety, all in  
flower, and Art-Ware Pots, and Sertir (in paper), ferns in flower  
and with Flower Spike—Palms—Araucarias—Rhododendrons—Dracenas,  
Standard and Pyramid trained Ray Trees—Flowering and Decorative  
Plants.

Catalogues and all particulars on application.

Scientific Instruments and Apparatus, very fine Photographie  
Cameras, Field and Astronomical Telescopes, &c.

FRIDAY, May 27, at half-past 12 o'clock.

MR. J. C. STEVENS will OFFER, at his Rooms,  
38, King Street, Covent Garden, London, W.C., SURVEYING,  
DRAWING, PHILOSOPHICAL, and ELECTRICAL INSTRUMENTS  
and APPARATUS—Surgical Instruments—Photographic Cameras and  
Lenses, and all kinds of Photo Accessories by Best Makers—Micro-  
scopes—Lathes—Tools, &c.—Plated Goods—Books—Cinematograph Films—  
and a large quantity of Miscellaneous Goods.

On view day prior to 5 and morning of Sale. Catalogues on  
application.

### Curios.

MR. J. C. STEVENS'S NEXT SALE will take  
place on TUESDAY, May 31, and will include TIBETAN,  
EGYPTIAN, and SOUTH AFRICAN RELICS—Chinese and Japanese  
Porcelain—Bronzes and Cloisonné Ware—Pictures—Prints—and the  
usual Miscellaneous Assortment.

On view day prior to 5 and morning of Sale. Catalogues sent on  
application to Mr. J. C. STEVENS, 38, King Street, Covent Garden,  
London, W.C.

### British and Foreign Lepidoptera, Insects, Cabinets, &c.

WEDNESDAY, June 1, at half-past 12 o'clock.

MR. J. C. STEVENS will OFFER at his Rooms,  
38, King Street, Covent Garden, London, W.C., a well-selected  
COLLECTION, containing many choice Specimens of European Lepi-  
doptera, and very handsome 40 Drawer Cabinet of Ambony Wood—a  
large quantity of Exotic Lepidoptera, and Sertir (in paper) from S. E. Peru,  
Brazil, Costa Rica, and other localities—Insect Cabinets—Cabinets of  
Fossils, Minerals, and other Geological Specimens. Heads and Horns  
of Big Game—and a quantity of Natural History Objects.

On view day prior to 4 and morning of Sale. Catalogues on  
application.

Rare and valuable Books, including the Library of the late  
Rev. H. G. JEBB (removed from 17, Lezham Gardens,  
Kensington, W., by order of the Executors), and other Private  
Collections.

MESSRS. HODGSON & CO. will SELL by  
AUCTION, at their Rooms, 115, Chancery Lane, W.C., on  
MONDAY, TUESDAY, THURSDAY, and FRIDAY, May 30, 31, June 2,  
and 3, Rare and valuable BOOKS, as above, comprising Freudenberg  
et Moreau, Suite d'Estampes pour Servir à l'Histoire des Mœurs de  
France, Original Impressions, 2 vols.—Holbein's Portraits, by  
Chamberlain, Original Edition—the Stafford Gallery and British  
Gallery of Pictures, Coloured Copies, 5 vols., and other fine Galleries and  
Books of Coloured Engravings and Costume—a splendid Copy of  
Bryan's Dictionary of Painters, extra illustrated, and enlarged to  
9 vols.—Mrs. Franklin's Eighteenth-Century Prints and John  
Raphael Smith—Ormerod's Cheshire, Original Edition, 3 vols., and  
other Topographical and Antiquarian Works—Mace's Music's Monu-  
ment, in old morocco, 1676—a few Early Printed and Black-Letter  
Books—Herald's Manuscripts—Collections of Early Economic Tracts—  
Hain's Repertorium Bibliographicum, &c., 7 vols.—Bata of the Biblio-  
graphical, Folk-lore and Villon Societies' Publications—Dictionary  
of National Biography, 53 vols half-morocco, and other Library Editions  
of the Writings of Mommien, Grote, Freeman, Froude, Lecky, Green,  
and others—Works in Natural History—Editions de Luxe of Dickens,  
Thackeray, Fielding, and others—Reid's Catalogue of Cruikshank's  
Works, 3 vols.—an extensive Collection of Rare First Editions of the  
Writings of Modern Authors, including Coleridge, Tennyson, the Brownings,  
Matthew Arnold, Wm. Morris, Dickens, Thackeray, &c.—Ruskin's  
Modern Painters, 5 vols., and other First Editions by the same  
Authors—Jorrocks's Jaunts and Jollities, Coloured Plates by Aiken—and  
other fine Sporting Books, the Property of a LADY.  
Catalogues on application.

MESSRS. CHRISTIE, MANSON & WOODS  
respectfully give notice that they will hold the following SALES  
by AUCTION at their Great Rooms, King Street, St. James's Square,  
the Sales commencing at 1 o'clock precisely:—

On FRIDAY, May 27, OLD FRENCH FURNI-  
TURE of His Grace the DUKE OF MARLBOROUGH; OLD SILVER  
and DRESDEN PORCELAIN of E. J. STANLEY, Esq., M.P.

On SATURDAY, May 28, MODERN PICTURES  
and DRAWINGS, the Property of a GENTLEMAN, the late Mr.  
TAYLOR, and others.

On MONDAY, May 30, fine OLD ENGLISH  
SILVER PLATE of Sir J. THOMAS FIRANK, M.P. the late Sir  
HENRY THOMPSON, Bart., and the Right Hon. the EARL of  
WILTON.

On SATURDAY, June 4, the COLLECTION of  
PICTURES and DRAWINGS of JAMES ORROCK, Esq.

By order of the Executors of the late A. COBBETT, Esq.  
FIRFIELD, WEYBRIDGE.

MESSRS. WATERER & SONS will SELL by  
AUCTION, on the Premises, on THURSDAY and FRIDAY,  
May 26 and 27, at 12 o'clock each day, the CONTENTS of the  
RESIDENCE, including the Dressing Room, and other Ornaments  
China—valuable Oil Paintings and Water-Colours by Russell, Bristol,  
Chester, D. Mackenzie Whistle, E. J. Cobbett, and others; also a large  
Collection of Mezzotint and Coloured Engravings by Bartolozzi, Buss,  
Levy, &c., after Angelica Kaufmann, Morland, Rigaud, Briggs, and  
others.

May be viewed, by Card only, on TUESDAY, May 24. Public view on  
WEDNESDAY. Catalogues of the Auctioneers, Chertsey, Weybridge,  
and Walton-on-Thames.

### NEW BOOK BY DR. A. T. SCHOFIELD,

Author of 'The Force of Mind.'

## UNCONSCIOUS THERAPEUTICS;

Or, the Personality of the Physician.

Price 5s. net.

London: J. & A. Churchill, 7, Great Marlborough Street.



MR. EDWARD ARNOLD'S  
LIST.

## NEW 6s. NOVELS.

BY THE AUTHOR OF 'CASTING OF NETS.'

## LOVE'S PROXY.

By RICHARD BAGOT.

Author of 'Casting of Nets,' and 'Donna Diana.' 6s.  
*DAILY CHRONICLE*.—"Mr. Bagot has written a strong character novel, which will appeal to all who are concerned with the finer issues of fiction."  
*DAILY MAIL*.—"Mr. Bagot has already won a high reputation as a novelist, and his new book will certainly help to maintain it."

## THE VULGAR TRUTH.

By L. LOCKHART LANG. 6s.

*PALL MALL GAZETTE*.—"Aptly named 'The Vulgar Truth,' the last novel in which the Smart Set appears is the most entertaining one in which we have found a record of its doings, its sayings, and its vulgarity."

## MAUREEN.

By EDWARD MCNULTY.

Author of 'Misther O'Ryan.' 6s.

*TIMES*.—"A book which is fascinating to read and difficult to forget."

## MISS CAROLINE.

By THEO. DOUGLAS.

With Illustrations by GORDON BROWNE. 6s.

*PUNCH*.—"Mr. Douglas has achieved a remarkable success. Every character essential to the development of a thoroughly interesting plot is most skillfully drawn. The strongly dramatic incidents are finely treated without the slightest suspicion of anything approaching mere melodramatic sensationalism."

## THE ANTIPODEANS.

By MAYNE LINDSAY. 6s.

*EAST ANGLIAN DAILY TIMES*.—"The finest Imperial novel yet produced by Australia."

TO BE READY NEXT WEEK.

## AULD ACQUAINTANCE.

By RICHARD HARRIS, K.C. Crown 8vo, cloth, 6s.

AN AMUSING BROCHURE FOR THE LONDON SEASON.

## WORDLESS CONVERSATION

By Mrs. HUGH BELL. Small crown 8vo, 1s. net.

NOW READY AT ALL LIBRARIES AND BOOKSELLERS.

## THE DIARY OF SIR JOHN MOORE.

Edited by Maj.-Gen. Sir FREDERICK MAURICE, K.C.B.

With Portrait and Maps, 2 vols. demy 8vo, 30s. net.

*TIMES*.—"We venture to say that since Napier's 'Peninsular War' we have had no more interesting contribution to British military history than this Diary of Moore."

## THROUGH the LANDS of the SERB.

By M. E. DURHAM. With Illustrations by the Author. Demy 8vo, 14s. net.

*TIMES*.—"The region inhabited by the Serbian people is the subject of Miss Durham's interesting, witty, and attractive volume. It is rare indeed to find a book of travel so delightful in every way."

## THE BINDING of the NILE and the NEW SOUDAN. By the Hon. SYDNEY PHELPS.

Author of 'Troop' 8,008 I.Y.' Demy 8vo, 12s. 6d. net.

*SPECTATOR*.—"Mr. Phelps has continued the most brilliant chapter in Lord Milner's book down to the present day."

## POPULAR WORKS OF REFERENCE.

## THE STOCK EXCHANGE. By GODEFROI D. INGALL and GEORGE WITHERS.

Crown 8vo, 5s. net.

*TRUTH*.—"The book can be very cordially and confidently recommended."

## BRITISH RAILWAYS: their Organization and Management. By HUGH MUNRO ROSS. Crown 8vo, 5s. net.

*DAILY CHRONICLE*.—"A striking study by an outside student."

London:

EDWARD ARNOLD, 37, Bedford Street, Strand.

## CAMBRIDGE UNIVERSITY PRESS.

The DIGEST of JUSTINIAN. Translated by C. H. MONRO, M.A.,  
 Fellow of Gonville and Caius College. Vol. I. 12s. net. [Immediately.]

A FOURTEENTH CENTURY ENGLISH BIBLICAL VERSION,  
 consisting of a Prologue and Parts of the New Testament now for the first time edited from the Manuscripts, together with an Introduction, by A. C. PAUES, Ph.D. (Upsala), Fellow of Newnham College, Cambridge. Demy 8vo, 10s. net.

The POEMS of GAIUS VALERIUS CATULLUS. With an  
 English Translation by FRANCIS WARRE CORNISH, M.A., late Fellow of King's College, Cambridge. Fcap. 4to, white buckram, 7s. 6d. net.

*SPECTATOR*.—"Mr. Cornish deserves our gratitude for a version which is simple, trustworthy, and scholarly. His small volume sets before us in delightful form an excellent text, faced by a rendering which fully elucidates it."

DESIDERIUS ERASMUS. Concerning the Aim and Method of  
 Education. By W. H. WOODWARD, Professor of Education in the University of Liverpool. Crown 8vo, 4s. net.

## MATHEMATICAL and PHYSICAL PAPERS by the LATE

SIR GEORGE GABRIEL STOKES, Bart., Sc.D. LL.D. D.C.L., Past Pres. R.S., Kt. Prussian Order Pour le Mérite, For. Assoc. Institute of France, &c., Master of Pembroke College and Lucasian Professor of Mathematics in the University of Cambridge. Reprinted from the Original Journals and Transactions, with Brief Historical Notes and References.

Vol. IV. Demy 8vo, with Portrait, 15s.

## BALTIMORE LECTURES on MOLECULAR DYNAMICS and

the WAVE THEORY of LIGHT. Founded on Mr. A. S. HATHAWAY'S Stenographic Report of Twenty Lectures delivered in Johns Hopkins University, Baltimore, in October, 1884; followed by Twelve Appendices on Allied Subjects. By Lord KELVIN, O.M. G.C.V.O. P.C. F.R.S., &c., Emeritus Professor of Natural Philosophy in the University of Glasgow. Demy 8vo, 15s. net.

## The THEORY of DETERMINANTS and their APPLICATIONS.

By ROBERT FORSYTH SCOTT, M.A., of Lincoln's Inn, Fellow of St. John's College, Cambridge. Second Edition. Revised by G. B. MATHEWS, M.A. F.R.S., Fellow and Lecturer of St. John's College, Cambridge, University Lecturer in Mathematics. Demy 8vo.

[Nearly ready.]

## THE CAMBRIDGE PHYSICAL SERIES.—New Volumes.

## MECHANICS. By John Cox, M.A. F.R.S.C., Honorary LL.D.

Queen's University, Kingston, Macdonald Professor of Physics in McGill University, Montreal, formerly Fellow of Trinity College, Cambridge. Demy 8vo, 9s. net.

[Immediately.]

## RADIO-ACTIVITY. By E. Rutherford, D.Sc. F.R.S. F.R.S.C.,

Macdonald Professor of Physics, McGill University, Montreal. Demy 8vo, 10s. 6d. net.

*SCOTSMAN*.—"Well informed in its subject, cautious but clear in its statement, and stimulating in its suggestions of new lines of research, the book ought to take a prominent place in the steadily increasing literature of the fascinating physical problems with which it deals."

## CONDUCTION of ELECTRICITY THROUGH GASES. By

J. J. THOMSON, D.Sc. LL.D. Ph.D. F.R.S., Fellow of Trinity College, Cambridge, Cavendish Professor of Experimental Physics, Cambridge. Demy 8vo, 16s.

*TIMES*.—"Radium and the property of radio-activity presented the physicist with a most abstruse and intricate problem, and, largely owing to the assistance derived from these researches, that problem is now completely solved."

## A TREATISE on the THEORY of SOLUTION, including the

Phenomena of Electrolysis. By W. C. D. WHETHAM, M.A., Fellow of Trinity College, Cambridge. Demy 8vo, 10s. net.

## ELECTRICITY and MAGNETISM: an Elementary Text-Book,

Theoretical and Practical. By R. T. GLAZEBROOK, M.A. F.R.S., Director of the National Physical Laboratory, Fellow of Trinity College, Cambridge. Crown 8vo, 7s. 6d.

BY THE SAME AUTHOR.

## HEAT and LIGHT. An Elementary

Text-Book, Theoretical and Practical, for Colleges and Schools. By R. T. GLAZEBROOK, M.A. F.R.S. With numerous Figures. Cr. 8vo, 5s.

And separately: HEAT, 3s. LIGHT, 3s.

## MECHANICS and HYDROSTATICS.

An Elementary Text-Book, Theoretical and Practical, for Colleges and Schools. By R. T. GLAZEBROOK, M.A. F.R.S. Crown 8vo, 8s. 6d.

Also in separate Volumes: Part I. DYNAMICS. 4s. Part II. STATICS. 3s. Part III. HYDROSTATICS. 3s.

## THE CAMBRIDGE BIOLOGICAL SERIES.

General Editor—ARTHUR E. SHIPLEY, M.A., Fellow and Tutor of Christ's College, Cambridge.

## The CLASSIFICATION of FLOWERING PLANTS. By A. B.

RENDLE, M.A. D.Sc. F.L.S., Assistant in the Department of Botany, British Museum. Vol. I. GYMNASPERMS and MONOCOTYLEDONS. 10s. 6d. net.

NOW READY, SECOND EDITION, IN ONE VOLUME.

## A MANUAL and DICTIONARY of the FLOWERING PLANTS

and FERNS. By J. C. WILLIS, M.A., Director of the Royal Botanic Gardens, Ceylon. Second Edition, Revised and Rearranged. In 1 vol. crown 8vo, 10s. 6d.

*ATHENÆUM*.—"Mr. Willis's book contains a vast amount of careful information compressed within the compass of a single handy volume.....The whole is well abreast of modern research, and a thoroughly business-like volume, lucid though compact."

London: C. J. CLAY & SONS, Cambridge University Press Warehouse, Ave Maria Lane.

## MACMILLAN & CO.'S NEW BOOKS.

### THE LIFE OF THE MARQUIS OF DALHOUSIE, K.T.

By Sir WILLIAM LEE-WARNER, K.C.S.I. With Portraits and Maps. 2 vols. 8vo, 25s. net.

*MORNING POST*.—"Presents a vivid portrait of a great and autocratic public servant.....The few portraits are good and the maps are excellent."

### SIR WILLIAM HENRY FLOWER,

K.C.B. F.R.S. LL.D. D.C.L. late Director of the Natural History Museum and President of the Royal Zoological Society. A Personal Memoir. By CHARLES J. CORNISH, M.A. F.Z.S. With Photogravure Portraits. 8vo, 8s. 6d. net.

*TIMES*.—"The whole book is pleasantly written in a straightforward style.....Furnishes an acceptable memorial of a noble Englishman."

### NAPOLÉON.

A Short Biography. By R. M. JOHNSTON, Author of 'The Roman Theocracy and the Republic, 1846-1849.' With Maps. Crown 8vo, 6s.

### GREAT GOLFERS.

Their Methods at a Glance. By GEORGE W. BELDAM. With Contributions by HAROLD H. HILTON, J. H. TAYLOR, JAMES BRAID, ALEX. NEED, and HARRY VARDON. Illustrated by 268 Action Photographs. Medium 8vo, 12s. 6d. net.

### FISHING HOLIDAYS.

By STEPHEN GWYNN. Extra crown 8vo, 7s. 6d. net.

*COUNTY GENTLEMAN*.—"Certainly as charming a piece of writing about a favourite recreation as has been written for some seasons."

BY THE RIGHT HON. LORD AVEBURY.

### FREE TRADE.

8vo, 5s. net.

GOLDEN TREASURY SERIES.—New Vol.

### POEMS OF THOMAS CAMPBELL.

Selected and Arranged by LEWIS CAMPBELL. Pott 8vo, cloth, 2s. 6d. net; in cloth extra, gilt back and top, 2s. 6d. net; also in limp leather, gilt edges, 3s. 6d. net.

### METHODS AND AIMS IN ARCHÆOLOGY.

By W. M. FLINDERS PETRIE, D.C.L. LL.D. Lit.D. Ph.D. F.R.S. With 66 Illustrations. Crown 8vo, 6s. net.

*Contents*.—The Excavator—Discrimination—The Labourers—Arrangement of Work—Recording in the Field—Copying—Photographing—Preservation of Objects—Packing—Publication—Systematic Archaeology—Archæological Evidence—Ethics of Archaeology—The Fascination of History—Index.

*TIMES*.—"Well worth reading by all who are curious to know more of the methods, aims, and difficulties of the researches."

*NATURE*.—"Indispensable for its practical value to all investigators in any part of the world.....Eminently readable even by those who cannot hope to wield the spade.....The book is illustrated by sixty-six photographic or outline reproductions.....Clear, well chosen, and instructive."

*DAILY CHRONICLE*.—"There is so much of general interest in this book that one is tempted to quote at considerable length, as the personality of the author everywhere crops up.....This well-illustrated book should be in the possession of every museum curator, every professional and amateur archaeologist or antiquary."

### NEW AND CHEAPER EDITION OF GERTRUDE ATHERTON'S NOVELS.

Uniform crown 8vo, 3s. 6d. each.

### THE CONQUEROR.

Being the True and Romantic Story of Alexander Hamilton.

### A DAUGHTER OF THE VINE.

### THE CAMBRIDGE MISSION TO SOUTH LONDON.

Edited by A. AMOS and W. W. HOUGH. With Prefatory Chapter by the BISHOP of ROCHESTER. With Map and Illustrations. Crown 8vo, 2s. 6d. net.

MACMILLAN & CO., LIMITED, London.

## HURST & BLACKETT'S NEW PUBLICATIONS.

### NEW JUNGLE STORIES.

NOW READY, in 1 vol. demy 8vo, with numerous Illustrations, 7s. 6d. net.

### SPORT and ADVENTURE in the INDIAN JUNGLE. By A. MERVYN SMITH.

### NEW AND CHEAPER EDITION.

NOW READY. 1 vol. large crown, 6s. net.

### The HEARTS of MEN. By H. FIELDING, Author of 'The Soul of a People,' &c.

READY MAY 30, in 1 vol. 6s.

### CLOUD and STORM. By LEITH DERWENT, Author of 'Our Lady of Tears,' 'Circe's Lovers,' &c.

NOW READY, in 1 vol. 6s.

### CONCERNING A MARRIAGE. By NOMAD, Author of 'The Milroys,' 'A Railway Foundling,' &c.

"The story is certainly clever, and in some respects is very interesting."—*Liverpool Mercury*.

"There are many pleasing incidents in this picturesque and interesting story."—*Scotsman*.

A NEW NOVEL NOW READY. 1 vol. 6s.

### A GOD of CLAY. By Bertrand WAUGH.

"This novel is on a higher plane than most novels of the day, and not only worth reading but worth considering."

*World*.—"Mr. Waugh has a firm touch—goes straight to his goal without wasting time or words."—*Literary World*.

"I have found the story very interesting indeed."—*Pelican*.

"A thoroughly sincere book, with many other good qualities besides sincerity."—*Sheffield Daily Telegraph*.

"The author is to be congratulated upon a novel which has a very human note."—*Newcastle Chronicle*.

NOW READY. 1 vol. 3s. 6d.

### TALLY. By Mrs. Finnemore, Author of 'A King of Shreds and Patches,' 'A Man's Mirror,' &c.

"The plot is unusual and natural. The conflict of love and law is always interesting.....a book that deserves to be read as being fiction that is not journalism but artistry."

*Morning Post*.—"A tale of very considerable power, well conceived, and related with a terseness of style which contributes very much to its effect. The story is emphatically one to be read."—*Globe*.

### POPULAR SIXPENNY VOLUMES.

Medium 8vo, Picture Covers.

JOHN HALIFAX, GENTLEMAN. By Mrs. CRAIK.

AYLWIN. By THEODORE WATTS-DUNTON.

A NOBLE LIFE. By Mrs. CRAIK.

A LIFE for a LIFE. By Mrs. CRAIK.

A BRAVE LADY. By Mrs. CRAIK.

HANNAH. By Mrs. CRAIK.

### POPULAR WORKS IN CHEAP FORM

Each in 1 vol. post 8vo, price 1s. 6d. net in cloth;

2s. net in leather bindings.

IT WAS A LOVER and his LASS. By Mrs. OLIPHANT.

BARBARA'S HISTORY. By AMELIA B. EDWARDS.

LORD BRACKENBURY. By AMELIA B. EDWARDS.

LES MISÉRABLES. Authorized Copyright from the French of VICTOR HUGO.

Other Volumes to follow.

HURST & BLACKETT, LIMITED,  
13, Great Marlborough Street, London, W.

## OXFORD UNIVERSITY PRESS.

JUST PUBLISHED, VOLS. V.—VIII.

The **LETTERS of HORACE** WALPOLE. Chronologically Arranged and Edited with Notes and Full Index, by Mrs. PAGET TOYNBEE. In 16 vols. Illustrated with 50 Photogravure Portraits and 3 Facsimile Letters. Prices for the Sets, if payment be made now: Ordinary Edition, crown 8vo, 42. net; Oxford India-Paper Edition (8 double vols.), 57. 4s. net; Limited Edition, demy 8vo, hand-made paper, 122. net (only a few Copies remain unsold of this special Edition).

**ELIZABETHAN CRITICAL** ESSAYS (1570-1603). Edited by G. GREGORY SMITH, M.A. 2 vols. Crown 8vo, cloth, 12s. net.

**Sir THOMAS MORE'S UTOPIA.** Edited, with Introduction and Notes, by J. CHURTON COLLINS, M.A. Crown 8vo, cloth, 3s. 6d.

The **DOMESDAY BOROUGHES.** By ADOLPHUS BALLARD, B.A. LL.B. 8vo, cloth, with 4 Plans, 6s. 6d. net.

The **HARMONICS of ARISTOXENUS.** Edited, with Translation, Notes, Introduction, and Index of Words, by HENRY S. MACHAN, M.A. Crown 8vo, cloth, 10s. 6d. net.

**MODERN VIEWS on MATTER.** By Sir OLIVER LODGE, Hon.D.Sc. F.R.S. (The Romanes Lecture, 1903.) Third Impression, with Additions, 8vo, paper covers, 2s. net.

**LAW in DAILY LIFE. A Collection** of Legal Questions connected with the Ordinary Events of Everyday Life. From the German of RUD VON JHERING. With Notes and Additions by HENRY GOUDY, D.C.L. Crown 8vo, cloth, 3s. 6d. net.

ALSO PUBLISHED BY HENRY FROWDE.

The **TEACHING of SIR HENRY** MAINE. An Inaugural Lecture, Delivered in Corpus Christi College Hall, on March 1, 1904, by Dr. PAUL VINOGRADOFF, M.A. Hon.D.C.L. 8vo, paper covers, 1s. net.

**A HISTORY of the DAUBENY** LABORATORY, MAGDALEN COLLEGE, OXFORD. To which is appended a List of the Writings of Dr. Daubeny, and a Register of the Names of Persons who have attended the Chemical Lectures of Dr. Daubeny from 1822 to 1867, as well as of those who have received instruction in the Laboratory up to the present time. By R. T. GÜNTHER, M.A. F.L.S., Fellow and Tutor of Magdalen College, Oxford. With a Preface by the President of Magdalen. 8vo, cloth. With 3 Illustrations. 5s. net.

**DIRR'S COLLOQUIAL EGYPTIAN** GRAMMAR. With Vocabulary for the use of Students. Translated by W. H. LYALL, M.A. Crown 8vo, cloth, 4s. net.

London:

HENRY FROWDE, Oxford University Press  
Warehouse, Amen Corner.



SATURDAY, MAY 21, 1904.

## CONTENTS.

	PAGE
THE POETRY OF BYRON	645
NEW CONTRIBUTIONS TO ENGLISH HISTORY	646
THINGS SEEN IN MOROCCO	647
THE NEWMARKET ROAD	648
NEW NOVELS (Incomparable Bellairs; The King's Fool; The Yeoman; Belchamber; The Original Woman; The Merry Anne; The Tutor's Love Story; Autour de l'Étendard; Le Délaissé)	648-650
AMERICAN LITERATURE	650
SCOTCH HISTORY AND GENEALOGY	651
OUR LIBRARY TABLE (Methods of Social Advance; The Praise of Shakespeare; Deals; Life of Joseph Cowen; Reresby's Memoirs and Travels; Letters from a Son to his Self-made Father; Deep Sea Vagabonds; First Book in Old English)	653-654
LIST OF NEW BOOKS	654
KEATS AND HAYDON—A FRESH LETTER; A NELSON LETTER; NOTES FROM BANGKOK; THE BEGINNINGS OF TYPOGRAPHY; SALES	655-656
LITERARY GOSSIP	656
SCIENCE—RADIOACTIVITY; THE HISTORY OF THE WORLD; THE CONVERSATION OF THE ROYAL SOCIETY; SOCIETIES; MEETINGS NEXT WEEK; GOSSIP	657-660
FINE ARTS—CLAUSEN'S LECTURES ON PAINTING; STAINED GLASS; CLASSICAL ARCHÆOLOGY; THE ROYAL ACADEMY; THE HAWKINS COLLECTIONS; SALES; GOSSIP	661-663
MUSIC—THE JOACHIM CELEBRATION; GOSSIP; PERFORMANCES NEXT WEEK	664-665
DRAMA—PLAYS FOR AN IRISH THEATRE; 'THE MONEY-MAKERS'; 'CYNTHIA'; 'JNA'; HAMLET AND MACBETH—AN INTENDED CONTRAST; GOSSIP	665-668

## LITERATURE

*The Works of Lord Byron.* A New, Revised and Enlarged Edition, with Illustrations.—*Poetry.* Vol. VII. Edited by Ernest Hartley Coleridge. (Murray.)

(First Notice.)

THE completion of the important work of which we have now before us the thirteenth volume is an event on which we feel pleasure in congratulating all concerned, beginning with the publisher and the editors, and including the printers, plate-makers, and binders. It is Mr. Ernest Hartley Coleridge to whom the present event is most momentous, Mr. Prothero having got through the task of editing the prose writings of Byron some time ago. We shall probably, as we examine the final volume in detail, find ourselves picking a few holes, so will say at once in general terms that, as we glance back over the seven volumes containing the poetry, Mr. Coleridge's services to Byron and Byron's readers appear to us very considerable, and of a kind that must have involved much concentration and self-sacrifice. Hence, before proceeding to detail, we wish him heartily God speed on any new journey that he may have it in his mind to undertake. Here he has shown the excellent qualities of judgment and catholicity, combined with natural and acquired gifts which it might not be altogether pertinent to catalogue. The general result of a backward glance over these thirteen volumes (may the fates avert the omen of misfortune inherent in the number!) is that Byron is well started on his twentieth-century journey along the illustrious path of British literary history, and that the house of Murray has brought to a conclusion a work which not only no student of Byron who is by way of keeping his own books can afford to be without, but which is further an almost indispensable adjunct to any library aiming at a moderately exhaustive critical and illustrative apparatus for the study and appreciation of any of the

principal figures in English literature of the nineteenth century.

This seventh and concluding volume of the definitive edition of Byron's Poetical Works is very much of the nature of an appendix. Of its 458 pages the promised epigrams and occasional poems occupy 88, the bibliography 260, the general index 100, and the index of first lines 10. The first section is spoken of in the preface as 'Epigrams and Jeux d'Esprit.' In the table of contents, heading, and headlines it is more appropriately entitled 'Jeux d'Esprit and Minor Poems, 1798-1824.' Mr. Coleridge informs us that of the seventy-three pieces forming the present contribution to the mass of Byron's work in verse, forty-five "were included in Murray's one-volume edition of 1837, eighteen have been collected from various publications, and ten are printed and published for the first time." This last enumeration we have verified by dint of taking in one variant and three pieces partially published before, but now added to. By far the most considerable of these seventy-three pieces, an utterly unworthy composition called 'The Devil's Drive,' published, says Mr. Coleridge,

"in Moore's 'Letters and Journals,' and in the sixth volume of the Collected Edition of 1831 as an 'Unfinished Fragment' of ninety-seven lines, is now printed and published for the first time in its entirety (248 lines), from a MS. in the possession of the Earl of Ilchester."

One of the new stanzas (the ninth, p. 25) now brought to light sends us back to our vol. vi. ('Don Juan') as a good illustration of the artistic value of Byron's achievement in dealing with the octave stanza. The renowned piece of cynicism about the widows and old maids at the siege, in the eighth canto of 'Don Juan' (stanzas cxxx-cxxxii.), is saved from being mere ribaldry by the perfect adaptation of the medium to the riotous humour of the episode; but there is no such saving grace in the thin six lines of 1813, which may be regarded as the first sketch for that episode; of the Devil, on his drive, it is said:—

Then he gazed on a town by besiegers taken,  
Nor cared he who were winning;  
But he saw an old maid, for years forsaken,  
Get up and leave her spinning;  
And she looked in her glass, and to one that did pass,  
She said—"pray are the rapes beginning?"

Some of the new stanzas are of inferior quality to even this, and none is really good. Mr. Coleridge calls attention in a foot-note to a similar story against women told by Walter Scott in his 'Journal' (1890, vol. i. p. 288) about the siege of Carlisle, and conjectures, with much probability, that, as Byron and Scott were unacquainted in 1813, Byron derived the jest from an older writer. "It is," he says, "probably of untold antiquity."

It may be as well to look at other novelties of this appendix *seriatim*: the first, we find, comes before the extended horrors (literary and other) of 'The Devil's Drive,' and is by no means of the same character; indeed, these new trifles show much variety. Under the editorially supplied title 'La Revanche,' which, by the way, we cannot regard as very happily chosen, the following seemingly genuine little burst of sadness is printed (pp. 15-16)

for the first time "from an autograph MS. in the possession of Mr. Murray":—

I.  
There is no more for me to hope,  
There is no more for thee to fear;  
And, if I give my Sorrow scope,  
That Sorrow thou shalt never hear.  
Why did I hold thy love so dear?  
Why shed for such a heart one tear?  
Let deep and dreary silence be  
My only memory of thee!

II.  
When all are fled who flatter now,  
Save thoughts which will not flatter then;  
And thou recall'st the broken vow  
To him who must not love again—  
Each hour of now forgotten years  
Thou, then, shalt number with thy tears;  
And every drop of grief shall be  
A vain remembrancer of me!

These stanzas are given as undated, but the year 1812 is suggested. No explanation of the circumstances to which they allude is offered, and we presume that it is not intended to imply that they are in any way connected with Sir George Sinclair, whose portrait by Raeburn as a child faces the greater part of the composition. The photo-sculpture of a beautiful male child, who, at a later period than that represented in the picture, was at Harrow with Byron and used to write his Latin verses for him, is welcome, of course; but why is it placed at hazard where it is? The index contains no reference to Sir George Sinclair whereby to elucidate the mystery.

The variant which we find it needful to take in, to complete the tale of ten new pieces, is "Another Version" of the "Windsor Poetics," and purports to be—probably was—an impromptu sketch for that trenchant attack on the Prince Regent upon the occasion of his standing between the coffins of Henry VIII. and Charles I. in the royal vault at Windsor. Perhaps it was the simplest plan to print the whole ten lines independently, instead of showing the variations in foot-notes. Every variation is in favour of the version published in 1819, and particularly the opening couplet. The established version begins with the lines:—

Famed for contemptuous breach of sacred ties,  
By headless Charles see heartless Henry lies;

which are vastly superior to

Famed for their civil and domestic quarrels  
See heartless Henry lies by headless Charles;

where the licentiousness of pronouncing "the martyr's" name as "Chorrels" appears to have shocked even Byron's libertinism.

Another of the ten new pieces is the following couplet (p. 36) from an autograph manuscript in Mr. Hallam Murray's possession:—

ICH DIEN.

From this emblem what variance your motto evinces,  
For the *Man* is his country's—the Arms are the Prince's!

Yet another (at p. 40) is the following:—

ANSWER TO —'S PROFESSIONS OF AFFECTION.  
In hearts like thine ne'er may I hold a place  
Till I renounce all sense, all shame, all grace—  
That sent,—like seats, the bane of Freedom's realm,  
But dear to those presiding at the helm—  
Is basely purchased, not with gold alone;  
Add Conscience, too, this bargain is your own—  
'Tis thine to offer with corrupting art  
The rotten borough of the human heart.

Mr. Coleridge suggests the date 1814, and notes that "the phrase, 'rotten borough,' was used by Sir F. Burdett, *Examiner*, October 12, 1812," but gives no clue to the subject of the contemptuous lines. Perhaps a hint

may be gathered from the 'Versicles,' given at p. 45, which, when Moore published them, ended with an allusion to Wordsworth, but which now end with the lines:—

I read 'Glenarvon,' too, by Caro. Lamb;  
God damn!

Lady Caroline Lamb, rejected by Byron, had taken vengeance by depicting him in a romantic fiasco called 'Glenarvon'—quite unreadable, though Byron professes to have read it. Of the racy epistle to Mr. Murray beginning—

My dear Mr. Murray,  
You're in a damned hurry  
To set up this ultimate Canto,

Mr. Coleridge lets us know that, although five stanzas were added in 1900 to the poem, as given by Mr. Prothero in vol. iv. of the 'Letters,' there are still three which "cannot be published," presumably because the age has not yet become sufficiently progressive in its tolerance of indecency.

To what we take to be the sixth new piece Mr. Coleridge has given the title of 'E Nihilo Nihil, or an Epigram bewitched' (pp. 55-6); it seems exceptionally dull at present; but perhaps it might seem brighter if the notes threw a little more light on the theme and allusions; it is connected with the quatrain 'On the Birth of John William Rizzo Hoppper.' Usually the editorial notes are clear, concise, and sufficient for the instruction of the general reader. This case is one of the exceptions; and another defect in annotation occurs in connexion with the next piece in the volume, the well-known lines in which Byron addresses his publishers as the

Strahan, Tonson, Lintot of the times,  
Patron and publisher of rhymes.....

This certainly needed a biographical note, and we get two or three lines about each of the worthy publishers to whom Murray is likened. Of Lintot we are told:—

"Barnaby Bernard Lintot (1675-1736) was at one time (1718) in partnership with Tonson. He published Pope's 'Iliad' in 1715, and the 'Odyssey,' 1725-26."

This is meagre enough; but, if it were only accurate, perhaps nothing need be said about Lintot's having published 'The Temple of Fame' and other volumes of Pope's. But to credit him with the issue of the great subscription edition of the 'Iliad' in one year when it really ran into six (1715-20) is to go further in the way of inaccuracy than is reasonable for an editor who has spent so much of his time in the British Museum Library as Mr. Coleridge admits having spent over the bibliography.

The seventh and eighth novelties, as we count them, are about Gally Knight, and are instructive in more ways than one. The first of them (pp. 58-60) is headed 'Ballad. To the tune of "Sally in Our Alley";' and it is a bright enough piece of superior fooling, of which, however, the wittiest bit is not very quotable. It is given as "from an autograph MS. in the possession of Mr. Murray, now for the first time printed. For stanzas 3, 4, and 6," says Mr. Coleridge, "see 'Letters,' 1900, iv. 219, 220." We do so, and find as well a half of stanza 2, and the whole of stanza 7, so that considerably more than half (there are seven stanzas) is not "now for the first time printed." The part given in 1900 by Mr. Prothero varies in detail from the text as now set out by Mr. Coleridge. Mr. Prothero made

"substantial additions" to the letter now containing the larger part of the poem, working on Moore's text from a manuscript in Mr. Murray's possession. Did he work from the same manuscript that Mr. Coleridge used? or did Byron write a part of the poem in the letter to Murray, dated April 11th, 1818, and also write on the same day the whole poem as headed and dated by Mr. Coleridge? Mr. Prothero shows no omissions from this part of the letter, by means of asterisks or otherwise, as he does later in the same letter, so that our point really involves a question as to the absolute credibility of the text of the letter as a complete and accurate document, save where the usual marks of omission occur. In the letter we read:—

He has twelve thousand pounds a year—  
I do not mean to rally—  
His songs at sixpence would be dear;  
So give them gratis, Gally!

Mr. Coleridge, however, prints "ten" for twelve, and "vally" for rally. Of course, vally (a slang or vulgar form of value) is right; it is almost inconceivable that Byron wrote "vally" in one copy and "rally" in another, though he might by a slip give Gally Knight 12,000*l.* a year in one and only 10,000*l.* a year in another. Throughout the four complete stanzas the two versions are differently punctuated; but this goes for nothing, as Mr. Coleridge announced in vol. i. that he was punctuating systematically: there are, however, more serious variations in three of the stanzas. In stanza 4 Mr. Prothero gives the third line thus—

Fitzgerald weekly (or weakly) still recites,  
and the fifth thus—

Miss Holford's Peg, and Sotheby's Sall,  
but Mr. Coleridge omits the parenthetic pun, and prints "Saul" for Sall. Mr. Prothero shows no sign of omission for the fifth stanza—the witty, not very quotable one—but prints the sixth immediately after the fourth, reading thus:—

He hath a seat in Parliament,  
So fat and passing healthy,  
And surely he should be content  
With these, and being wealthy.  
But Great Ambition will misrule  
Men at all risks to rally,—  
Now makes a poet—now a fool—  
And we know which—of Gally.

Mr. Coleridge transposes the rhyming terminals "healthy" and "wealthy," and otherwise changes the first quatrain, thus:

He has a Seat in Parliament,  
Is fat and passing wealthy;  
And surely he should be content  
With these and being healthy.

"So" is, of course, wrong in Mr. Prothero's text, whether the fault be his or Byron's; for the rest, if there are two manuscript authorities for the text, Mr. Coleridge clearly chose the wrong one, dissociating health from fatness, and restating the wealthiness of Knight, instead of merely alluding to it a second time; also "has" is inferior in weight to "hath"—which old form was elsewhere used by Byron in these light effusions. Finally, Mr. Prothero prints the closing quatrain thus:—

Some folks like rowing on the Thames,  
Some rowing in an Alley,  
But all the Row my fancy claims  
Is rowing of my Gally.

Mr. Coleridge omits the *e* from Galley, and thus emphasizes the obviousness of the play on the victim's name.

His next novelty is headed 'Another Simple Ballad,' and, though three of its seven stanzas appear in the same letter as edited by Mr. Prothero in 1900, the whole composition is subscribed as "From an autograph MS. in the possession of Mr. Murray, now for the first time printed." The note on the Ballad to the tune of 'Sally [*sic*] in our Alley,' however, contains a reference to pp. 220-21 of Mr. Prothero's vol. iv. for "stanzas 1, 2, 3 of 'Another Simple Ballad. To the Tune of Tally i. o. the Grinder.'" Here again the possibility of two manuscripts of the same trifle presents itself. Mr. Prothero starts thus:—

Mrs. Wilmot sate scribbling a play,  
Mr. Sotheby sate sweating behind her,  
But what are all three to the lay  
Of Gally i. o. the Grinder?

Mr. Coleridge (p. 61) reads:—

But what are all these to the Lay

which seems more likely to be right, seeing that *all these* might refer to an unnamed crowd of similar folk, while *all three* is too definite in respect of a specified couple. If Mr. Prothero wanted to stop short in his text of the letter, he could not have chosen a better point for curtailment than stanza 4, which he indicates by asterisks. He is clearly more squeamish than Mr. Coleridge, who has not hesitated to give Byron the full benefit of the dexterity with which he makes one of those allusions to the homeliest uses of waste-paper, which have been made for purposes of scurrilous abuse for centuries, generation after generation steadily refining on the coarse abomination of John Oldham's ironic depreciation of his own work in the preface to his 'Poems and Translations' (1683).

*The History of Twenty-five Years.* By Sir Spencer Walpole, K.C.B. Vols. I. and II. (Longmans & Co.)

*A History of England.* By the Rev. J. Franck Bright, D.D. Period V. (Same publishers.)

SIR SPENCER WALPOLE'S numerous readers must know pretty well by this time what to expect from him. They look for an accurate and orderly exposition of fact, for broad-minded, if not very profound reflection, and for a style which is workmanlike without being elevated. They will not be disappointed by the two volumes which lie before us, though some of them may wish that he would rid himself of a besetting weakness, a tendency to trick out the narrative with hack quotations. As a repertory of fact this instalment, which ends with the fall of the Second Empire, will hardly be superseded in our time. Sir Spencer truly observes that it is improbable that much material which is wholly new still remains unavailable. In so far as the trend of events is concerned, that is undoubtedly the case. Thanks to publications like 'Un Poco Più di Luce' (Sir Spencer quotes, we notice, from the French translation), and Bismarck's revelations through the assiduous Busch, the twists and turns of European diplomacy between the Crimean and Franco-German wars have been revealed in all their development. What remain to be discovered are the motives of individuals at certain important crises. The correspondence of Queen Victoria and the papers of Beaconsfield, unless they are



"edited" away to nothing, cannot fail to enlighten us as to impulses of which we can perceive only the consequences. Curiously enough the inner history of Liberal politics during the years under Sir Spencer's review has become an open book; that of the Conservatives, apart from Lord Malmesbury's somewhat inexact reminiscences, has yet to be revealed. Why have we never had an authorized biography of Lord Derby? It would be most instructive as to the real origin of the Reform Act of 1867, nor would Mr. T. E. Kebbel, the historian of the Tory party, be surprised, for one, if the real author of that measure were discovered to be the Prime Minister, not Mr. Disraeli. Lord Derby, it must be remembered, had begun life as a Whig; he had been an important member of the Grey Ministry, and throughout his career he never opposed reform on principle, though he did on the score of opportuneness. From his father's own papers Sir Spencer has extracted some most interesting details bearing upon that change of Conservative policy which has been so often censured for its abruptness. Thus we are told that in 1858, as in 1830, the question of reform was referred to a Committee of the Government, on which sat Lord Derby, Lord Stanley, Mr. Disraeli, Lord Salisbury, Sir E. Lytton, Sir J. Pakington, and Sir W. Joliffe. We are given a curious extract from a letter, showing that the Conservative Ministry at one time were anxiously seeking for an expedient which would preserve the influence of the Conservative landowners. It is satisfactory, too, to find Mr. Walpole conclusively acquitted of responsibility as Home Secretary for the Hyde Park riots. He seems to have been treated somewhat unkindly by his colleagues, of whom he believed Mr. Disraeli to have inspired an attack upon him in the *Times*.

An excellent feature in these volumes is the care with which famous phrases are traced back to their origins. Thus Palmerston did not say, "Steam has bridged the Channel," but "Steam navigation has rendered that which was before impassable by a military force, nothing more than a river passable by a steam bridge." Mr. Walpole by no means spares that statesman for the wild distrust of the Emperor of the French which possessed him in his later years, and for the blunders committed by him and Earl Russell over the Schleswig-Holstein problem. They were attempting, in their old age, to play the game against Bismarck which had succeeded with Mehemet Ali and Louis Philippe—personages of a very different calibre. But a man who suffered even more fatally than they did for failing to fathom the machinations of the creator of modern Germany was Napoleon III. Sir Spencer Walpole tells afresh the dramatic story of the Mexican adventure, the Luxemburg affair, the Hohenzollern candidature for the Spanish throne, the Ems telegram, and the rest of it, with a good deal of spirit, and with allowance made for the difficulties of the dreamer of the Tuileries. Napoleon III. and Lord Malmesbury, as we mentioned a few weeks ago, have been trounced by Mr. Paul with excessive severity, and it is just as well that here they should receive credit when credit is due to them.

After a gap of ten years, which Sir Spencer Walpole will presently fill, Dr. Franck Bright takes up the narrative of English affairs and carries it down to the year 1901. Such very recent politics can hardly be subjected to searching treatment by the *Athenæum*. It is enough to say that the Master of University College, Oxford, is strikingly fair, and by no means an academic student of public affairs, since he gives a well-considered statement of the practical bearings of Gladstone's Irish Land Legislation. The constitutional side of recent history is estimated with much insight. Thus, in a striking passage on Lord Salisbury as a party leader, Dr. Bright observes:—

"Fully awake to the danger of the compromise [the alliance with the Liberal Unionists] to which he was consenting, he was at the time keenly alive to the loss of prestige which the disintegration of party ties inflicted on the Lower House. He was thus led to seek in the House of Lords for a firm standing-ground on which to rest his policy."

Altogether this volume brings Dr. Franck Bright's well-known compendium of English history to a fitting conclusion.

*Things Seen in Morocco.* By A. J. Dawson. (Methuen & Co.)

RECENT events have shown, by no means darkly, that the existence of Morocco as an independent Mohammedan state is drawing to a close, and that before long this extreme outpost of Western Islam will share the fate of Algeria and Egypt. Though the Moors have hitherto remained "most singularly impervious to any sort of outside influence," it were vain to expect that the tide of foreign civilization sweeping irresistibly over them should not deface and blur, even if it is unable entirely to obliterate, the peculiar characteristics of their primitive life, which have suffered little or no change during the last twelve centuries—we might say, indeed, since the days of Israel in Canaan. Thus the present volume appears at an opportune moment, when "the cloudy fascination" of Sunset Land is about to be dispelled by the new realism of roads, bridges, and railways. It is not, and the author does not claim that it is, a scientific work, like Lane's 'Modern Egyptians.' Special insight, rather than special knowledge, makes these sketches valuable: things are seen vividly, and set down just as they were seen. Mr. Dawson's power in this respect cannot be illustrated properly by short quotations in which the pervading atmosphere lacks room to make itself felt. One must read, for example, his description of the 'Feast of the Sheep in Tangier,' or of the 'Open Road' between Tangier and Ceuta, in order to appreciate the masterly rendering of Moorish life and scenery as a whole. We cannot refrain, however, from choosing a few passages almost at random:

"An hour was passed in prayer within the flaky white walls of el m'sallah. And then a gun was fired. That told us who were infidels that the knife had entered the throat of the sacred sheep. A hurried scramble then, while the bleeding beast was hustled into a huge palmetto basket, and then the race for the great mosque at the far lower end of the city. Rushing slaves bore the basket, and a shouting multitude urged them on with great sticks and

strange pious oaths. Should the sheep show a sign of life when the mosque was reached, all was well, and a prosperous year before Morocco. Should the priest down there by the sea find the creature quite dead—all was ill, and Believers in El Moghreb must prepare for an evil, hungry year. We waited, silent, there in the marketplace. Boom! Boom! Boom! The port guns told the news. The sheep had reached the mosque alive, expiring at the threshold, no doubt. All was well. Every Believer took his neighbour's hand, conveying then his own fingers to his lips in salutation. All quarrels between Believers were at an end. Peace and goodwill reigned supreme, with a keen appetite for mutton and kesk'soo. Vendettas ended in that moment—for the day at all events. The procession trailed back from the m'sallah, amid crooning acclamations and drum-beatings, and every man set off homeward to kill and cook his sheep. In the afternoon the very air was heavy with repletion. Women fried and men sighed. Repletion ruled."

Here, again, is a picture of travel:—

"Fifty yards from the camp upon one side was an oleander-skirted pool fed by a spring. Upon the other side was the road, the Open Road, in itself a romance of old time and of all time. A hundred twining snakes lying side by side and melting one into another as far as the eye could see; hollows beaten out of the sun-baked earth by the feet of countless thousands of horses, mules, asses, oxen, sheep, camels, and men; men spurred forward by love, by fear, by hate, by ambition, revenge, greed, and by that ineradicable wandering instinct which was as quicksilver to the heels of Arabs, or ever Mohammed brought word of the One to earth, and will be till the last Arab in the world falls, gun in hand, athwart the scarlet fore-peak of his saddle, calling upon Death to witness his unswerving faith in the singleness of God..... I slid out quietly from under my blanket, stepped across my host, where he lay asleep beside the tent's mouth, and tip-toed out into the open. I walked toward the oleander-sheltered pool, and then sat me down on a flat stone; for the reason, upon my life, that I could stand no more. The strange, sad, ghostly beauty of it all possessed me as a palmy night, and my joints were become as water under me. I am conscious of having wept, sitting there on that stone, as a child having won from loneliness and danger to its mother's lap. It seemed the whole world, *kamari* (moon-coloured), was before my eyes, an unending beautiful array of smooth hills and dewy valleys, soaked in that marvellous mother-o'-pearl light in which I felt the first of men must have seen the earth. The morning-star gazed down upon me serenely radiant. Creation was at my hand, an intimate revelation of beauty. I could see the spheres slowly revolving in their appointed paths. Under the lee of my friend's little tent I could see the shrouded white forms of the sleeping Moors. Near by, tethered to stakes, the animals munched straw. I gazed down the beaten highway of a hundred trails, and presently a dim, white figure approached along that highway, smoothly, silently, swiftly drawing near from out the heart of the dawn. It was a man loping along like a pariah dog, a stick upthrust between his neck and his kaftan, his few garments kilted above the knees, his waist tightly girdled, a palmetto bag swinging beside him, his slippers firmly grasped in his left hand. He melted past our little camp, and out into the dimness of the valley beyond, without a sound; the courier from Fez."

It is difficult to stop quoting where the material is so abundant; but these extracts will serve to indicate what, in our opinion, are the freshest and rarest qualities of Mr. Dawson's work—pictorial vividness and

imaginative strength. He has, however, many strings to his bow. We are not sure that the miscellaneous character of the volume under notice is an artistic gain, though it may suit diverse tastes. Notwithstanding their unpretentious style, the political essays dealing with the situation in Morocco during the last few years deserve careful study. Mr. Dawson has a way of getting at essential facts—which most Europeans endeavour painfully to disentangle—by a sort of sympathetic clairvoyance. Familiarity with the Moorish point of view is everywhere apparent:—

"The slave in Morocco is by no means a persecuted and pitiable chattel, but a well-cared-for household dependant, whose life is full of possibilities, and who may die a Grand Wazeer."

"European standards of right will never be adopted by the Moors, nor yet by any other of those Eastern peoples whose codes were a fixed part of their civilization while yet half-naked savages worshipped stocks and stones in the future home of the Church of England."

These, it may be said, are evident and elementary truths. So they are—and perhaps for that reason they are generally neglected.

Following the Horatian maxim, Mr. Dawson has relieved the solid portion of his work with some capital stories in a lighter vein. The influence of Morocco upon foreigners is a favourite theme with him, and here it is treated with admirable subtlety and suggestiveness. Altogether, this is a book worth reading. The illustrations, which include portraits of the Sultan Abd el Aziz IV. and of El Mennehbi, are of unusual excellence.

*The Newmarket, Bury, Thetford, and Cromer Road.* By Charles G. Harper. (Chapman & Hall.)

MR. HARPER pursues his round of turnpike roads with astonishing gusto and spirit. Having disposed of the main roads out of London, he is now taking up the lesser routes, and this volume, which is exactly after the model of his previous studies, is the first of the new series. The Newmarket road to Norwich is a trifle shorter than that through Chelmsford, Colchester, and Ipswich, but it goes through a wilder and less populous country, and never had the proper air of a highway. Hence it was not much favoured by travellers, who looked askance at its long, empty reaches, haunted maybe by gentlemen of the high toby. Mr. Harper finds that the road had not become established as a route for coaches until 1769. In the golden era of stage coaches it was no doubt a bustling scene, particularly so far as Newmarket; but since 1842 it has been abandoned, and now has only the cyclist and the automobilist to look to for its revival. The fear of highwaymen was by no means imaginary. From Epping Forest onwards these gentry were active and impudent. In the Forest they established a fraternity in the reign of William III., built huts and storehouses, and sallied forth from their fastnesses to fall on peaceable travellers. The nuisance grew so great that special efforts were made to put down the gang. Their houses were destroyed by an armed force, but they were presently as formidable as ever, and "were

strong enough, or impudent enough, to send a written and signed challenge to the Government, to come and dislodge them." This defiance the Government could hardly ignore, and once more the gang was broken up—for a time. The papers of those days constantly chronicle mischances on the Newmarket road. The Devil's Ditch, near the town, was "the scene of a pitched battle between the highwaymen and the exasperated countrymen in 1682." The gallant country folk were, however, worsted. This Devil's Ditch, which appears first in the 'Saxon Chronicle' of 905, was part of the defensive works of the Iceni, as Mr. Harper points out. But we doubt if he is borne out by authorities when he states that the "Iceni... at the time of the Roman conquest were a very much more civilized people than the Saxons of five hundred years later." On the Icenian coins is found the crude figure of a horse, which, in view of the proximity of Newmarket, is odd enough, and justifies Mr. Harper's joke on the subject.

Yet his facetiousness is a serious drawback to the enjoyment of his book. He has collected so much excellent material, and is evidently so enthusiastic over his subject, that this is a pity. One constantly is wishing that it were better written, with more restraint, with less flippancy, with more judgment and style. "The flat-racing season at Newmarket—and, incidentally, the flat-catching season also—opens with the Craven Meeting." Thus Mr. Harper, who on the same page suggests that Charles II. was known as "Old Rowley" because he resembled a frog in the face. This is not even funny, and it is something worse. St. Etheldreda is "a phenomenally pious lady." Lord Iveagh was "raised to the Beesage." This is not satire, and Mr. Harper should know that it is not courtesy. As we have said, it is a pity that the book is disfigured by such bad taste, as there is plenty in it to interest the lovers of the English countryside, and some antiquaries will be stimulated by renewing their memories of old-time incidents and practices here set forth.

Mr. Harper has illustrated his book with his own drawings, and we regret that he has given only a most distant prospect of Audley End, which some have pronounced to be the finest Tudor building in the district. In Mrs. George Bancroft's recently published 'Letters from England' we read how greatly it impressed her and the American Minister on the occasion of their visit to Lord Braybrooke. One notes Mr. Harper's statement that the public are not admitted to the house. In East Anglia the Scutes are the Skirts, and Mr. Harper is our authority for stating that this is the pronunciation of Skirts in some of the New England States. If so it would only be one more instance of the survival of provincialisms across the Atlantic.

#### NEW NOVELS.

*Incomparable Bellairs.* By Agnes and Egerton Castle. (Constable & Co.)

THE thread of continuity in Mr. and Mrs. Castle's collection of episodes surrounding the life of Mrs. Kitty Bellairs is such as to constitute the book a novel—that is to say,

a novel of the romantic type. The authors are distinguished in the world of letters to-day as among the few principal exponents of romance, and these seven adventures rivet their claim to that position even firmer than ever. The Bellairs has already appeared as the heroine of 'The Bath Comedy,' and several of the characters figuring in that excellent romance also make their reappearance in these pages, among them the Bishop of Bath and Wells, and Mr. Denis O'Hara, the spendthrift son of Lord Kilcroney. The scene of the comedy (for it is an excellent exhibition of romantic comedy) is not wholly laid in Bath, but may be said to occupy the Bath Road. The authors, in a prologue, usher in their characters, acting as chorus to the new persons of the drama. These include a handsome *roué*, Lord Mandeville; a led-captain Spicer, who is "Spoicer" to Mr. O'Hara; an admirable old beau; and Miss Rachel Peace. The theme of the episodes in reality circles more about Miss Peace than the incomparable Kitty, though it is clear that the authors remain faithful to their first love. They are right; for Kitty is a figure from the period, characterized to her finger-nails—one ought possibly to say to her hare's-foot and her patches; whereas Miss Peace, as a Quakeress on the stage, and the virtuous mistress of Mandeville, is not so convincing. The authors have evidently aimed at reproducing the artificiality of the period, and have amply succeeded. The tale reads almost as if it had been written in the eighteenth century. An objection might be taken to the sentimentality of certain incidents, as, for example, the conversion of Lord Mandeville, but the authors would probably reply that this period was one of extreme artificiality commingling with a false sentimentality, both of which they reproduce faithfully. The merit of the book lies mainly in its *esprit*, its gaiety, and its sense of colour and romance. It should enliven innumerable readers, and endue them with the atmosphere of an elegant, selfish, and vastly interesting period.

*The King's Fool.* By Michael Barrington. (Blackwood & Sons.)

THE author of 'The Reminiscences of Sir Barrington Beaumont, Bart.' has now directed his undoubted ability into the field of mediæval romance. From the cloistered seclusion of the Monastery of Orlac in the Valley, with its abbot who was once a troubadour, we are led into the purlieus of a Court, with a boy king, a Queen of Beauty, tourneys, *jongleurs*, a villain, and a jester, the hero of the book. The success of a work of the kind depends, of course, largely upon the "atmosphere," and this is skilfully created. But the frank statement that a story is a "romance," and its removal from the domain of strict historical investigation, hardly excuse the author from fulfilling the requirements of his art in so far as the portrayal of character is concerned, and one carefully studied personage does not make a drama. The heroine, Lady Modwena, is no more alive than a pictured dame upon her own tapestried walls, and Sir Ranulf Fitz Urse is merely a conventional villain. All the author's pains have, apparently,



been lavished on the hero, Yvot, who wears the motley perforce, renounces the joy of life, and devotes himself to save his royal master. The contrast between the chivalrous idealism of the "Fool's" nature and the character thrust upon him is ably suggested, the moral is finely expressed, but the book is somehow lacking in artistic completeness.

*The Yeoman.* By Charles Kennett Burrow. (Lane.)

IF Mr. Burrow had paid as much attention to all his characters as to nature, his novel would have been striking. He has the most fastidious feeling for the country, and his observation is at once keen and discriminating. He knows when to be reticent and when to enlarge. He deals with his scenes as if he loved them, and you can easily conjure up from his descriptions that handsome seaboard of Dorset, with the downs and the peaceful farms. This delicacy of touch goes through all Mr. Burrow's work, and appears in the handling of his characters. There is, in consequence, perhaps, a lack of force at times in their delineation. The theme of the novel is the old one of a family feud. The yeoman is Richard Winstone, a man in middle life, who has inherited from his father a distaste for his cousin. This cousin's offence consisted in selling his farm and migrating to Australia, where he accumulates a fortune. The story opens with his return, simultaneously with the death of Winstone's wife. It is an admirable starting-point, and the note is struck at once. If we are not sufficiently interested in the Squire and his son and daughter and Father Cathcart, it is because they are not sufficiently emphasized. Father Cathcart is too good for poor humanity. But the central figure of Richard Winstone is well conceived and executed, and it is round about him that the interest ranges. His daughter is also in the picture, but the cousins do not strike us as living. In spite of these defects 'The Yeoman' is a sound piece of work, and will be found attractive beyond the run of ordinary novels. It has grace and charm.

*Belchamber.* By Howard Overing Sturgis. (Constable & Co.)

THIS is a long and leisurely novel, discursive and ably written, in the course of which we are introduced to a great many lifelike and unpleasant characters in the upper ranks of English society. The hero is of a type not unfamiliar in modern fiction, endowed with titles, broad estates, wealth, and everything life can offer, except robust physical health. The son of a rigidly pious Scotchwoman, he is inclined to be morbid, exaggerates the disadvantage of a slight lameness caused by an accident in boyhood, takes life seriously, and is keenly alive to the injustices of the present social system. So far, so good, and "Sainty," as Lord Belchamber is nicknamed, wins the reader's sympathy and regard by his gentle austerity and lofty ideals. Unfortunately the author falls into the error of over-accentuation, and, by aiming at strong effects, impairs the truth of what might have been a telling piece of satire. It is surely not likely that so many uncongenial and detestable people should crowd together around one unworldly

life; nor is it easily conceivable that a "Marquis and Earl of Belchamber, Viscount Charmington, Baron St. Edmunds and Chambers," who has been to Eton and Cambridge, and is a man of parts, should remain so utterly ignorant of his own social value as to fall gratefully into the trap of a loveless engagement planned by the first designing mother he meets. In fact, the whole story of the marriage, with its outspoken sequel, is unconvincing, and when the hero is left in his misery, we feel that the indictment against society would have been more forcible if it had been expressed with greater moderation and reserve.

*The Original Woman.* By Frankfort Moore. (Hutchinson & Co.)

MR. FRANKFORT MOORE is a writer of many inventions, of many and varied stories; so far, if one mistakes not, of nothing dependent on magic and supernaturalism. Into his present volume he imports a strong strain of both, indeed we may say of frank sensationalism; yet the general effect he manages to create cannot truly be called mere sensationalism. His pictures of Obeah worship are not quite so impressive as they might be, because we fancy they do not exactly suit his special talents. But nowadays novelists seem to consider their work incomplete unless they touch on almost every sphere of humanity or beyond it, whatever the native trend of their own powers of mind may happen to be. 'The Original Woman' is first and foremost a love story; but the vivacity and brightness of the dialogue stand much in front of the ordinary love interest. Several of the people are not in the least necessary to the plot. The astute reader—most readers are, or consider themselves to be so now—may feel that a very modern mother-in-law, her daughter, her daughter's husband, and an argumentative conversationalist may be—indeed are—to some extent amusing, but not conspicuously alive. Mr. Moore has always—since the advent of his 'I Forbid the Banns,' if not earlier—had a pretty turn for dialogue. He has not lost the trick, and if his work here is a shade less spontaneous time and chance may be responsible. Besides, the trick is commoner than it was, and that, too, must be taken into account.

*The Merry Anne.* By Samuel Merwin. (New York, the Macmillan Company.)

THIS tastefully got-up volume is the work of an American writer, whose 'Calumet K.' may be remembered by some English readers. It was an ably written story of trades unions. The present book deals in a similar manner with lumber carrying and smuggling on the great lakes of Huron and Michigan. The author has certain points in common with Mr. Kipling. In writing of lake schooner sailors, he writes as though he had actual experience of the craft, and maintains the illusion with admirable verisimilitude. His literary ability is not remarkable. But he conveys the impression of being one who writes of things really seen, and that, whether it is so or not, is an achievement in fiction. Otherwise 'The Merry Anne' is colloquial and slangy. Mr. Merwin would make more appeal to English readers, perhaps, if he showed some knowledge of the

existence of other English-speaking people than his own.

*The Tutor's Love Story.* By Walter Frith. (Constable & Co.)

THIS episode in a life which does not promise to range much above the commonplace is presented in the awkward form of extracts from a diary, namely, the record of a resident tutor's stay in the Isle of Mull from August 17th to October 9th. He has just experienced family reverses, which have obliged him to work for a living; so that, to account for the diary and its diffuseness, it may be assumed charitably that he is practising in case he should be impelled towards a literary career. The scraps of art, the familiar quotations, and the rather obvious moral sentiments thus may constitute conscientious characterization, but Mr. Frith seems to strike a false note when he makes the young preceptor's prentice hand write one word of St. Paul's Greek with two wrong letters and no accent. The only personage of whom the autobiographer gives more than a rough sketch is himself; so that even the object of his fancy, though she is depicted as charming, sentimental, and an adept at "little cricket," has scarcely enough individuality to be interesting. Four love affairs, in two of which the love is chiefly on one side, distributed among two damsels and three swains, involve some complications and two or three pathetic situations, so that the story may provide light entertainment for a few leisure half-hours.

*Autour de l'Étandard.* By Marie Anne de Bovet. (Paris, Alphonse Lemerre.)

MADAME DE BOISHÉBERT, who naturally still writes under her well-known maiden name, makes a new departure in this novel, which we hesitate to call her latest, as one, perhaps likely to be more interesting to British readers, has recently been running in *La Revue de Paris*. The book before us is, as its title implies, military, and forms in fact a bit of regimental history. The dedication to the Duke of Orleans, who is looked upon in this country as a slightly ridiculous personage, prepares us for a work of "tendency," and the book concludes with the scattering by the Government of the best-known officers of the smart cavalry regiment on account of their political and Church opinions. At the same time the novel is not marred by politics to the extent to which many of "Gyp's" and some of "Mab's" have been, and the note struck will not seem to society readers in France exaggerated. As a piece of regimental life with no beginning or end, cut off (as it were) and photographed, the novel is a *tour de force*, and the author seems to us to have thoroughly entered into the spirit of cavalry and garrison life. Artistically we should reproach her for placing too many characters before us without sufficiently picking out a few, but then this criticism must apply to any representation of regimental and garrison life as it is. Some of the remarks put into the mouths of officers at our expense are amusing: as, for example, that "lesson" of the Boer war, that "the infantry should be mounted and the cavalry be on foot." Other references to England by young officers are, perhaps, less accurate, civil marriages

here being stated to be before the "recorder," instead of the registrar. The Records of Manchester and of Birmingham, not to speak of London, would indeed be amazed at being called upon to undertake such duties.

*Le Délaisé.* By Madame Octave Feuillet. (Paris, Calmann-Lévy.)

MADAME OCTAVE FEUILLET is a curiously trying writer to her critics, and we have possibly said before in reviewing novels from her pen what we have always felt, namely, that she combines with considerable talent and power of writing pleasantly about society an extraordinary inability to present her plot in the most attractive form. In this book, as in others, she resorts largely to impossible letters—the clumsiest of all means of describing character and of carrying on a plot. In spite of this, however, the book is readable.

#### AMERICAN LITERATURE.

*Hawthorne and his Circle.* By Julian Hawthorne. (Harper & Brothers.)—Nathaniel Hawthorne wrote books which have a high and secure place in English literature, while his personality has been the subject of infinite speculation. He gloried in being an American, yet few of his countrymen have been so unlike the traditional and accepted American type. Life as a whole was a mystery which he laboured to comprehend, and he is as mysterious as any of the problems which he tried to solve. Originality was in his blood, but there was no alloy of eccentricity in his conduct. He delighted in retirement, being happiest in his family circle or in the company of a few friends. He scorned, however, the form of self-advertisement which made Thoreau live in a shed and refuse, on what he called principle, to pay taxes.

His son Julian has made a mark in literature, and has given to the world many particulars about his father, yet the present book is not only different from what has already been published, but also better in its revelations concerning Hawthorne as a man, a husband, and father, and we learn as much, in addition, about the idiosyncrasy of Mr. Julian Hawthorne. He candidly states in the introduction that he inherited much of which he did not understand the rarity and value in his early years. In later life he clearly saw that his introduction into circles wherein noted men and women lived and talked was due to his father. What Mr. Julian Hawthorne writes on this head is well and justly put. He makes no reference to the other side of the question. The advantage of having a great man for a parent is indisputable; but the son of such a man is heavily handicapped in the race for fame.

It is interesting to learn the conditions under which "The Scarlet Letter" was produced. Hawthorne felt that he must write something to relieve the pecuniary strain upon him. While he was engaged in the task his mother died. His son adds:—

"His own health was shaken to its foundations; his children fell ill, his wife underwent acute suffering; and through all this, and more, 'The Scarlet Letter' must be written. No wonder that, when he came to read the story in manuscript to his wife, his voice faltered and broke; and she slipped to her knees and hid her face on her arms in the chair. 'I had been suffering,' he commented, long afterwards, 'from a great diversity and severity of emotion.' Great works of art—things with the veritable spirit of enduring life in them—are destined to be born in sore travail and pain."

At this time Julian Hawthorne was a little boy, and he gives the following vivid picture of himself:—

"It was at this period—say, about 1850—that my own personal recollections, in a shadowy and in-

coherent way, begin. The shadows are exclusively of time's making; they were not of the heart. All through the trials of my parents I retained a jocund equanimity (save for some trifling childish ailments), and esteemed this world a friendly and agreeable place. 'The Scarlet Letter' dashed my spirits not a whit; I knew not of its existence, by personal evidence, till full a dozen years later; and even the death of my grandmother left me light of heart, for the passing of the spirit from the body can but awaken the transient curiosity of a child of four. For the rest, my physical environment, in itself amusing and interesting enough to me, had its chief importance from the material it afforded on which to construct the imaginary scenes and characters of my play. My sister Una and myself were for ever enacting something or somebody not ourselves: childish egotism oddly decking itself in the non-ego. We believed in fairies, in magic, in angels, in transformations; Hans Christian Andersen, Grimm, 'The Black Aunt' (oh, delectable, lost volume!) were our sober history-books, and 'Robinson Crusoe' was our autobiography.....Of course, whenever the weather permitted, we were out in the yard, or even promenaded for short distances up and down the street. And once—'How are you?' inquired a friend of the family, as he drove by in his wagon. 'Oh, we've got the scarlet fever!' we proudly replied, stepping out gallantly along the sidewalk.....In the winter we rejoiced in the snow; and my father's story of the 'Snow Image' got most of its local colour from our gambols in this fascinating substance, which he could observe from the window of his study."

There is much pleasant writing and some agreeable banter in the description of the journey to England, and the abode in Liverpool of Hawthorne and his family. Here, as in other parts of the story, the tone is that of a man having experience of life, and not that of a boy seven years old who lived with his parents in or near Liverpool till he was twelve. Comments are made on the English climate without the important qualification that Liverpool is so notable in all respects as to possess a climate of its own, which some think differs as materially from that of the rest of England as the climate of New England differs from that of the Southern, the Middle, and the Pacific States of the North American Republic.

An increased value is given to Mr. Julian Hawthorne's pages by the many quotations of unpublished passages in his father's diaries; these serve to throw much useful light upon Hawthorne's own character and opinions. It is interesting to read that, despite the congenial sphere in which Hawthorne passed four years of his life as consul for his country, and the pleasure with which he looked forward to visiting the Continent, he underwent a great change on crossing the Channel, owing, as his son writes, to the influence of English things having taken deeper root in him than was supposed at the time. This is clearly set forth in the following passage, which proves with what candour Mr. Julian Hawthorne reveals his father's characteristics, though devoid of sympathy with them:—

"He [Hawthorne] was no sooner on the farther side of the narrow seas than he began to be conscious of discomfort, which was only partly bodily or sensible. An unacknowledged home-sickness afflicted him—an Old-Homesickness, rather than a yearning for America. He must have imagined that it was America that he wanted, but, when at last we returned there, he still looked back towards England. As an ideal, America was still and always foremost in his heart; and his death was hastened partly by his misgiving, caused by the civil war, lest her best days were passed. But something there was in England that touched a deep, kindred chord in him which responded to nothing else. America might be his ideal home, but his real home was England, and thus he found himself, in the end, with no home at all outside the boundaries of his domestic circle."

Mr. Julian Hawthorne writes that, as a boy in Liverpool, he was "fanatically patriotic," and, after the lapse of half a century, this work proves that he has not ceased to be so. But he is unfair in challenging the propriety of a fellow-countryman, who was his playmate at Liverpool, following the bent of his tastes and renouncing the right to be

distinguished in Congress for the chance of becoming so in Parliament. Mr. Julian Hawthorne states that Mr. Henry James is "the only American he knows who has not suffered from adopting England," while he maintains that Mr. James would have been a greater man if he had remained in his American home. It is improbable that Hawthorne himself would have written in this strain.

The whole account of the life of the Hawthorne family in Italy is remarkably good. Should this narrative be continued, as seems likely, all readers of the present portion will welcome another.

*The American Advance: a Study in Territorial Expansion.* by Edmund J. Carpenter (Lane), contains little which has not been already set forth in less detail by American historians, of whom Dr. Woodrow Wilson is the best. The reader must be unversed in American history who requires to seek information about the Louisiana purchase, the annexation of Texas and California, and the occupation of Oregon in such a book as this. It is true he will find in it more particulars; but his knowledge will not be usefully increased. Some quotations from speeches in Congress may be new to him without being instructive. For instance, an extract is given from a speech in 1844 of Buchanan, who was afterwards President, in which he "showed an unfriendly tone and even a duplicity in the conduct of Great Britain toward the United States," and he declared that, when Lord Ashburton negotiated the treaty of 1842, "he had in his pocket evidence that Great Britain had no claim to the territory demanded." Buchanan asserted that this evidence was a map taken from George III.'s library, on which the king had himself traced the boundary line agreed to in 1783, and that Sir Robert Peel and Lord Brougham both admitted the truth of this statement. It is said that the territory claimed was not included within this line. Does Mr. Carpenter really believe this? Can he be ignorant of the fact that a map in which Franklin had traced the boundary in red ink was known to Webster, but not to Ashburton, when the treaty was in negotiation, and that the territory claimed by Great Britain was within the line drawn by Franklin? There was "duplicity" in this case, but it is not chargeable upon Great Britain. Mr. Carpenter writes that Great Britain was looking with longing eyes upon California, and awaiting an opportunity or pretext to occupy it; moreover, the British fleet was closely watching the American, and he implies that the annexation of California was checkmate to British greed. Mr. Jefferson Brick might have written the history of his country in this fashion. The laudable custom of adding an index to books printed and published in America has not been followed by Mr. Lane.

*Literary New York: its Landmarks and Associations.* By Charles Hemstreet. (Putnam's Sons.)—Mr. Charles Hemstreet is an authority on old New York, but the fact that he has gone over so much of the same ground more than once robs the present compilation of freshness. Any one who has skimmed the text or scanned the illustrations of 'The Nooks and Corners of Old New York' and 'When Old New York was Young' will find much that is familiar in this volume. Mr. Hemstreet is careful to indicate the exact spot, the name of the house, or the number of the street where his celebrities were born, resided, or met; but he seldom allures the reader by any touch of local colour or anecdote. He works on a dry, business-like guide-book system, which leaves little scope for literary comment.

The introductory section, although it has not much to do with literature *per se*, is the



most interesting, as it emphasizes the fact that even the early Dutch colonists of New Amsterdam, as New York was then called, possessed a literature of their own. New York has naturally been a seat of learning, but anecdotes and incidents of a literary type are almost entirely ignored by Mr. Hemstreet; when, therefore, anything of a romantic nature is alluded to, as in the case of the Duke of Grafton's escapade with Miss Crosby, or the circumstances of Leisler's martyrdom, it is tantalizing to have it treated after the manner of the story of 'The Cat and Fiddle.' Readers of topographical works are not all acquainted with the obscure byways of local history, and recital of these traditions would brighten this not too lively book.

Even if New York has not given birth to more famous men than any other American city, it has certainly furnished a residence for a greater number of celebrities. Yet very many of the names cited by Mr. Hemstreet are for the present generation names only.

Mr. Hemstreet tells this little story of Washington Irving, which recalls similar nocturnal adventures of "Wilhelm Meister's" boyhood:—

"His parents were not given to theatre-going, but Irving, when the family prayers had been said and he had been sent to bed, sometimes crept out of the gable window, slid down the slanting roof, dropped to the ground, and stole away. He went, just as now, following in his footsteps, you can go, past the old inn, around the next corner, where... is all that remains of the theatre."

John Howard Payne, author of 'Home, Sweet Home,' receives lengthy notice. The place of his birth has been variously stated, the stone above his first grave, in Tunis, giving Boston; but the late Gabriel Harrison, his biographer, proved it to have been 33, Pearl Street, New York, a house since pulled down to make way for new buildings. Mr. Hemstreet, who never quotes his authority for any assertion, might, had he referred to Harrison's work, have modified some of his statements.

The chapter styled 'Those who Gathered about Poe' is likely to be the portion of the book most referred to by readers outside New York, but it contains little information, and what it does give is not always accurate. There is no reason to believe that Poe wrote 'The Raven' in New York, and certainly not in the house of which a view is given. This legendary statement was started some years ago by an irresponsible journalist, and has been adopted by subsequent writers without due investigation.

'Some Writers of To-day,' the last section of Mr. Hemstreet's book, is little more than a catalogue of names, and mostly of names not very widely known beyond their own circle. It is interesting to learn that the widow of Herman Melville is still alive; she would be able to furnish trustworthy material for a biography of her husband, a native of New York, and a writer whose reputation is bound to grow with time. It is singular that Melville's life, which was fuller of incident and interest than even his romances, has not yet been adequately written.

Everything that good paper, wide margins, and plenty of illustrations can do towards making an attractive book has been provided for 'Literary New York.'

*The Impeachment and Trial of Andrew Johnson* (New York, the Macmillan Company; London, Macmillan & Co.) is a history, by David Miller Dewitt, of prosecution for offences which merely consisted in trying to give effect to a scheme for restoring the Southern States to the Union which ran counter to the policy of Congress. The story itself has never been so well told as by Mr. Dewitt, who has had the opportunity of examining private papers of the ex-President and of his private secretary. The result is that Johnson appears in a much

more favourable light than he did at the time of his trial. Johnson was his own worst enemy. His official acts bear the strictest scrutiny, and if he could have bridled his tongue, he would have left the White House with the character of a highly respectable President. It is true that President Andrew Jackson was as intemperate in speech; but, then, he was always popular, while a majority in Congress tolerated and even sanctioned his most unconstitutional and tyrannical acts. When Andrew Johnson was sworn in as Vice-President, he made a public exhibition of himself which was utterly disgraceful, and for which his friends could find no other excuse than the damnatory one of his reason having been temporarily overpowered by drink. Mr. Dewitt deplores this, yet he gives strong evidence to show that Johnson was not a habitual drunkard, and that his most violent speeches were made under the influence of extreme, but purely natural excitement. In the use of opprobrious epithets and in thorough unscrupulousness of political conduct, Johnson had more than his match in Senator Wade from Ohio. The dominant party in the Senate, which hated Johnson and had determined to oust him from the Presidency, arranged that, in the event of Johnson being deposed, his place should be taken by Senator Wade; and this Senator, who had sworn to do justice, attended the trial and gave expression to his foregone conclusion by declaring Johnson guilty. Seldom has a great trial been conducted with so complete a disregard of justice as that in which President Johnson was the accused. Mr. Dewitt recalls, what many persons may have forgotten, that six years after Johnson ceased to be President he appeared in the Senate on behalf of his native State, and then he took the oath, administered by Henry Wilson, the Vice-President, who had denounced him as "a violator of the Constitution, a violator of the laws, and a violator of his oath," and declared that he ought to be disqualified from holding office again. Many of Johnson's colleagues, who had pronounced him guilty when impeached, now congratulated him. He is the only ex-President who has been elected to the Senate after retiring from office. Mr. Dewitt's book is very well put together. He is severe upon Johnson's enemies, and sometimes his censure would be more effective if it were couched in more moderate terms. He is very bitter against Senator Sumner, and not without reason; yet he should have remembered the cowardly and brutal attack of which Sumner had been the victim.

*William Ellery Channing*, by John White Chadwick (Philip Green), is an "appreciation" rather than a biography. Channing's nephew, the son of Channing's elder brother, wrote a biography of his uncle which appeared in 1848. Mr. Chadwick thinks, however, that the special merits of Channing are little known to the younger generation, and he has diligently striven to set them forth. His work deals chiefly with its subject from the intellectual and spiritual side. A few useful details are given at the outset concerning Newport in Rhode Island, where Channing was born. This place is best known now as a favourite resort for American millionaires, their wives, families, and friends. Some years before Channing's birth in 1780, Newport was a trading town as well as the favourite watering-place of Southern planters. Slaves were bought and sold. The population included three hundred Jewish families, many of whom had left Lisbon on account of the historic earthquake. One, named Lopez, was a shipowner who had eighty-eight vessels afloat. In 1774 the population numbered 9,000; but when war with the Motherland began the number fell to 5,000, and continued to decline during the revolutionary campaign. It is well known that Channing was the leading man among the Unitarians, and as such Mr.

Chadwick deals with him, taking immense pains to make clear Channing's special views in theology. But it is as an essayist that Channing is most favourably known outside the religious circle in which he moved and which he adored. An article which he wrote on Milton a year after Macaulay's had appeared was deemed by New Englanders at the time to be far finer; but Mr. Chadwick is critical enough to write that "Macaulay's is incomparably superior to Channing's as literature." An oft-repeated blunder is reiterated by Mr. Chadwick, who makes it worse by attributing the "habit," as he styles it, to Mirabeau instead of Molière, "to pounce on his own wherever he found it." This absurd apology for plagiarism is the result of ignorance. Molière did say, of a scene in a play, that he had reclaimed it because he had a right to his own wherever he found it, this scene having been contributed by him to a piece of which Cyrano de Bergerac had the credit of having written the whole. Some of Mr. Chadwick's words will hardly be adopted by the judicious, such as "to turmoil," "we glimpse," and "babying" for coddling. Nevertheless, his small book deserves to be read by all who hold Channing in high esteem.

#### SCOTCH HISTORY AND GENEALOGY.

*The Ancient Capital of Scotland*. By Samuel Cowan. 2 vols. (Simpkin, Marshall & Co.)—The difficulty of producing an exhaustive history of the city of Perth—for that is "the ancient capital of Scotland"—is sufficiently indicated by the fact that no one has hitherto attempted the task. Special periods and events in its local history have received attention, but to Mr. Cowan belongs the distinction of first telling the story in full. He has done it, let us say at once, so far as regards the collection and presentation of his materials, in an eminently satisfactory way. Nor should this view of the work be under-estimated. The preservation of the city archives has been very imperfectly attended to, while during the rule of Cromwell all the records that could be found in Perth were sent to the Tower of London. But Mr. Cowan has been able to avail himself of much unprinted material in illustration of the civic and ecclesiastical history of the place, and his accounts of certain notable families are largely based on private repositories. Free use has been made of a transcript of the Session Records, written about a hundred years ago, and now in the Advocates' Library, Edinburgh; and the municipal records are rendered available for the first time in these volumes.

The history of Perth is, of course, in some respects, a history of Scotland, and its important position and consequent influence demanded and received the unremitting attention of all the Scottish kings. Mr. Cowan hardly needed to remind us that as a royal residence Perth flourished long before Holyrood; and its choice situation attracted royalty long after the Court had gone to Edinburgh. There is probably no other place in Scotland so full of historic memories, of extraordinary incidents and events. Its seven sieges, its murder of the king, its tragic monastic history, its memorable part in the Reformation, its Gowrie Conspiracy, its Episcopacy and Covenanting battles, its intimate connexion with the rebellions of 1715 and 1745, not to speak of the flight of its magistrates on one occasion—these and other notable events all fall to be dealt with in detail by the historian of the "fair city." In regard to the origin of Perth, Mr. Cowan contends that the city came into existence in the Roman period. He refuses to accept the theory that the present city was built to replace an earlier city which is supposed to have stood at the junction of the Tay and the Almond. The Perth of to-day, in his view,

stands on the site of the Roman settlement established by Agricola under the name of Victoria, a name subsequently changed to Bertha, and later to Perth. Mr. Cowan is not strong in the matter of estimating evidence, but he can tell a plain story in a readable way. Many interesting glimpses of the social life of the people are to be obtained from his extracts from the Town Council and Kirk Session records. As usual, the Church figures prominently in the more notable incidents, some details of which are so ridiculous as to raise doubts of their reality. The trials for witchcraft disclose a strange state of the social condition of the people. The age was one of gross superstition, and one cannot but recognize, as indeed Mr. Cowan observes, that in the trials of these poor misguided creatures the magistrates were as full of superstition as the criminals at the bar. There is rather an interesting account of a riot which took place in 1617, when George Graham, grandfather of the "bloody Claverse," and other lairds, "having spent most part of the day in drunkenness," issued forth at night with such dire results that

"the affair could not be settled until the inhabitants rose out of their beds and came to the causeway to assist the magistrates in the settling of the tumult."

Incidentally Mr. Cowan relates a curious event in Dundee history. The date was 1619, and the town had been for some time without a hangman. In these circumstances the Provost and magistrates advised the Privy Council that

"when any criminal was convicted and condemned to death they were put to great trouble before they could get an executioner to carry out the sentence. They said that John Gibson, who had stolen 45 sheep, and who was committed to the Tolbooth of Dundee, had offered himself for the post to save his life. They were willing to accept him, and desired a warrant relieving them of responsibility for dispensing with his punishment, and exonerating them from blame should he escape from them if, when executioner, he should at any time break away from the magistrates and leave the said office. The Lords passed an Act in terms of the petition, providing always that John Gibson attends and waits on the office aforesaid all the days of his life, on pain of reapprehension and death."

Mr. Cowan's volumes will be found of value to all students of the social and political history of Scotland. The author's conclusions are not always, as it seems to us, supported by the evidence, but at least the evidence is there. The illustrations have all been drawn and engraved expressly for the work, and will be found of unusual interest, especially those of the ancient town and monasteries. The portraits and seals are also of great importance. Finally, there is a very good index.

*The House of Gordon.* Edited by John Malcolm Bulloch. Vol. I.—*The Records of Elgin, 1234-1800.* Compiled by William Cramond. Vol. I. (Aberdeen, New Spalding Club.)—These two volumes are the largest contributions which the Council of the New Spalding Club have in any one year laid before the members. Mr. Bulloch's work is naturally the more important. In an introduction of some sixteen pages he explains its purpose and methods, remarking how the "picturesque possibilities" of the subject attracted him many years ago, and led to the gradual accumulation of materials connected with the history of the Gordons. The ground to be covered by such a history is enormous. We take a single instance in illustration. A searching inquiry into the history of one branch alone, the Gordons of Lesmoir, who were descended from "Jock" Gordon of Scurdargue, discloses the fact that they produced some thirty distinct branches, holding different estates in as many parishes scattered over five counties. In the entire survey of land-owning Gordons we have hundreds of families,

the cadets descending from "Jock" of Scurdargue alone running into five score families. The task of dealing with this "great" house was too formidable for one writer; hence the New Spalding Club

"resolved to tackle the subject in a piecemeal way by issuing monographs on different cadets, without reference, for the present, to a general scheme for a history of the family."

Mr. Bulloch's contribution, then, is merely a collection of separate monographs, printed without any regard to family seniority, and indeed simply "because they were ready." The branches dealt with are the Gordons of Abergeldie, of Coclarachie, and of Gight, the Coclarachie family being undertaken by the Rev. Stephen Ree, Boharm. The representation is sufficiently interesting, for these three families illustrate many of the leading characteristics that have made the name of Gordon world famous. The house of Abergeldie, still powerful in the regions of its ancestors of four centuries ago, gave the world an intrepid soldier in the person of Sir Charles Gordon, who, "in his thirst for adventure, showed the Prussians how to beat the Dutch at Amstelveen in 1787," while his brother William distinguished himself at the capture of Martinique. The Gordons of Coclarachie were the ancestors of Major-General Alexander Gordon, of Auchintoul, who began his career in the army of Peter the Great, and put his experience to such use as a Jacobite leader. The Gordons of Gight produced the man who checkmated Wallenstein, as well as the brilliant Col. Nathaniel Gordon, of anti-Covenanting renown, while they are known universally as the maternal ancestors of Byron, who "displayed so many of their lawless characteristics throughout his life."

It is in his account of the latter branch of the house of Gordon that the chief interest of Mr. Bulloch's volume lies. He has no difficulty in supporting the statement that the Gordons of Gight were "the most unruly family that ever reigned in Aberdeenshire." The career of the first branch, which ended with the unlucky number, the thirteenth laird, was crowded with murder and sudden death; and from first to last was dominated by a spirit of revolt against the established order of things unequalled in the history of any other branch of the Gordons. Taking Mr. Bulloch's summary of the disasters which attacked the family, we find that the first laird of Gight fell at Flodden. One son was killed at Pinkie (?). One son-in-law was murdered; one fell at Pinkie. Three grandsons (including the third laird) were murdered; one was executed, one was drowned, one fell in Holland, one in Flanders. One granddaughter's husband was murdered (by her own brother). Two great-grandsons were murdered; one assassinated Wallenstein, one fell in Holland, one died in prison. One great-granddaughter's husband was poisoned. One great-granddaughter was arrested for assault (on a man), one was excommunicated. One great-great-grandson decamped to Germany, one was murdered, one was executed, one was killed in Paris (?). One great-great-grandson (the eighth laird) besieged his own mother's house. The eleventh laird was drowned (? suicide); his son, the twelfth laird, had the same end. It was his daughter who married Capt. Byron. The bearing of all this on the career of the poet does not require to be emphasized; it need only be noted that subsequent writers on Lord Byron will find in Mr. Bulloch's detailed history of the Gight Gordons illustrative matter of very considerable importance. On one point Mr. Bulloch is clearly mistaken. He cites a stanza from 'Childe Harold' as having been meant to apply to Gight Castle. The stanza was quoted by Dr. Pratt in his 'Buchan' as a fitting description of the ruins, but there is nothing to show that

Byron had Gight in his mind when he wrote the lines. Of the miscellaneous matter in the book we have no room to speak—of the 'Lists of Gordons in Scotland,' of the *alumni* of the Scottish universities, Members of Parliament, and Advocates and Writers to the Signet, of the tables of various Gordons, and of the bibliography of Gordon genealogy. We can only say that Mr. Bulloch is both industrious and accomplished, and has made a most auspicious beginning to the exhaustive history of the Gordons.

Dr. Cramond's work will be dealt with fully on the appearance of his second volume. Meanwhile it may be noted that the author aims at giving an accurate and exhaustive record, so far as can now be obtained from original sources, of events as they occurred in the life of the northern Scottish burgh. Certain portions of the ground have been occupied by previous writers; Dr. Cramond proposes to cover the entire field. The first volume consists of an account of the documentary and charter history of Elgin in pre-Reformation times, references to Elgin in the Exchequer Rolls and the Registers of the Great Seal and the Privy Council, and extracts from the Burgh Court Book and the Minutes of Town Council. It abounds in items of historic value and general interest.

*Or and Sable: a Book of the Græmes and Grahams.* By Louisa G. Græme. (Edinburgh, Brown.)—The citing of "Burke Peerage" (sic) on a charter of 1139 on the first page, and the reference to "one Raphael Holmshead" (sic) on the third page, afford a significant key to the quality of Miss Græme's 700 odd pages; but her affectionate enthusiasm for her house almost disarms criticism. The volume—an admirably printed quarto—is a typical specimen of a ladylike excursion in genealogy. It has its origin in the author's good memory for family tradition, seeking for corroboration in the dry facts of charter-chests, and inevitably working out into something like a serious attempt at family history. But the spirit of tradition and the method of transcript are essentially antagonistic, except in the hands of a practised literary craftsman. The amateur may safely trust to tradition on the one hand, or produce a valuable record of dry facts on the other; but a combination of the methods is risky, for it rarely makes for easy reading—it is practically impossible to write an attractive narrative round charters dealing with the acquisition or transference of land; while the expert finds the task of disintegrating and unravelling dates and facts somewhat tantalizing. Even the writer of such a book may become bewildered, and Miss Græme herself loses her way in the dark. Thus in her opening "sketch"—she abjures the term "chapter"—she traces the Græme descent through the house of Montrose from William de Græme (1125-39) to William, first Earl of Montrose, "sixteenth in line" (p. xxxiii), emphasizing her deduction constantly by the use of marginal catch titles. Yet in a table (p. xlv) she calls this same person "fifteenth in line," and this (wrong) enumeration is perpetuated through the rest of the book and in the dedication to her two nephews, who would possibly be prouder of being in the twenty-ninth, rather than the twenty-eighth, line. Even in point of narrative Miss Græme is needlessly difficult to follow, for she adopts the three or four line paragraph method of the old-fashioned school of "lady novelists"; and she besprinkles these snippets with points of exclamation. Her reconstruction of the life of her ancestors is often much too fanciful. George Græme II., of Inchbrakie, made his will, in the usual religious phraseology of the time, on November 1st, 1575. The actual date of his death is not given, and yet Miss Græme makes his will the text for this passage (p. 26):—



"May we not picture the grouping of that solemn scene? the central figure of the man who, though still almost young, was leaving all he loved, so humbly and so patiently, going forth to meet his Redeemer, his mind at rest as to his worldly affairs, his eyes fixed on his weeping wife, the solemn little knot of witnesses, and the grey light of the November day struggling through the deep embrasures of the castle walls, the bare branches of the beeches swaying fitfully in the wintry breeze. A few days pass of suffering and weakness, and George Græme's spirit had gone to its eternal home."

Miss Græme's unfamiliarity with the historical side of her subject is shown by her misprints of the names of authorities (she does not cite chapter or page) thus: "Riddle" for Riddell (p. 19); "Edward Rabanus," the Latin form (p. 105); "Paul Balfour Lyon," for Balfour Paul, Lyon (p. 224); "Rodgers," of the Grampian Club, for Rogers (p. 245); and so on.

Despite its evident weakness on the early and documentary side of history, the book has its value when Miss Græme comes to her more immediate forbears. All genealogists know the difficulty of dealing with families in the eighteenth century. Records that are comparatively plentiful in the previous centuries have an unpleasant way of giving out, and without recourse to correspondence, which, unfortunately, is too frequently missing, the investigator comes to a barren land. It is precisely here that a compiler like Miss Græme becomes valuable. The main part of her book is devoted to the Græmes of Inchbrakie, descended from the second son of the first Earl of Montrose. She deals at much less length with the branches of Monzie, Pitcairn, Buckleyvie, Orehill, Gorthie, Drynie, Airth, Fintry, and others, while she adds appendixes dealing with Græmes and Grahams whom she is unable to connect with any of the chief lines. The volume is enhanced with several half-tone portraits and views; but a table showing the descent of all the Inchbrakie lairds might have been given with great advantage. For one thing the reader must be specially indebted to Miss Græme—she has added a very exhaustive index. If her knowledge had been equal to her enthusiasm she would have produced an exceedingly valuable contribution to Scotch genealogy. As it is she has succeeded only partially in her laborious task.

#### OUR LIBRARY TABLE.

*Methods of Social Advance: Short Studies in Social Practice*, by various authors, is edited by C. S. Loch (Macmillan & Co.). Though the contributors to this interesting collection of essays are not all members of the Charity Organization Society, they have all run the hazard of its criticisms. The book as a whole might serve as an introduction to the ideals animating that admirable body of social workers, and to the methods adopted in its practical effort towards reform. There is recognition of a very real problem of poverty, combined with a certain impatience of exaggeration and lachrymose sentiment. There is a creed always preached, bracing, if austere, of individual self-help, individual salvation; of the family always as the economic unit; and the virtues of self-help, thrift, energy, sobriety, patience, as the methods of attainment of salvation. And there is a profound distrust—distrust often "with a dash of temper"—of all communal and State action and interference. Here the Society appears as fighting a losing battle. Whether it be desirable or not, the coming century is destined to see, in England as in all Europe, persistent efforts towards the mitigation of poverty and its ills by the extended action of State and municipality. In those who are convinced of the dangers of such interference the process awakens feelings similar to those with which Huxley taunted his opponents, when he compared their

emotions at the steady advance of science to those of the savage contemplating the advancing shadow in an eclipse of the sun.

Something of that indignation is found in these essays. Mrs. Bosanquet displays from actual results of past experiment the failure of the municipality to deal with the problem of the unemployed. Another writer deprecates the call for further interference of the Legislature in the housing of the poor when all that is required is already legally given: the power to "hustle" the overcrowded. Mr. T. H. Nunn in discussing municipal labour bureaux brands the doctrine that the State should make itself responsible for providing work for all who need it, except under ineligible conditions, as "a doctrine too discredited to need a refutation." Mr. Mackay, in a paper on 'Poor Law Reform,' definitely throws over the system of popularly elected authorities. "It is not possible," he asserts, "to get the present administrative bodies to depart from their entirely empirical attitude and to seek the aid of science and experience which the difficulty of their task requires." Mr. J. Martineau, in his discussion of emigration as a means of reducing the evil effects of unemployment, elevates "want of thrift" into "the chief cause of poverty and distress," and assails the action of the Local Government Board in its recent wanderings from the orthodox individualistic creed: its "hesitating and uncertain action in regard to unearned old-age State pensions," and its failure to check the inconsiderate lavishness of some boards of guardians in the distribution of out-relief. Throughout the book the reader is conscious of an appeal to an orthodox body of doctrine in the background: that reliance upon individual character which has been the strength of the magnificent work of the Society in its treatment of individual cases of economic collapse, but is, perhaps, not entirely competent to stem the tide of advancing Socialistic legislation.

On the other hand, the constructive essays and suggestions of this collection are full of insight and interest. Mr. Loch, who edits the whole, and has contributed the introduction, pleads here for the education of the people in social habit, for playgrounds for boys and girls, physical and military drill, relief from the oppression of local rates, profit-sharing, and the creation of a State Board of Charities. "In the ever-increasing suburbs of our large towns," he asks, "why should not at least two acres be provided as playground for every new school? Or why should not a fixed proportion of acreage be preserved for playground and recreation as the town pushes outwards?"

The method employed with so much vigour in the cities of Germany for the orderly development of growing towns might furnish a means of carrying out Mr. Loch's suggestion which English legislators would do well to study. The admirable plea for a revived "apprenticeship" in London from the Women's University Settlement in Southwark demonstrates another obvious method of improvement. The authors of this suggestion point out one at least of the causes of the continual sinking of the town-reared life in London before the competition of the country immigrants—the fact that the countryman learns his trade in all-round fashion, while the London boy either picks up his knowledge in entirely haphazard manner, or is limited to one specialized and minute branch of it. The authors believe (and they have a right to give a verdict) that "there are thousands of parents who would be ready to take advantage of" apprenticeship for their sons and daughters, while "trades unions are amongst its strongest advocates." The opposition comes from the employers (the fault not, it appears, in this instance, resting with the much-exhorted working man), who "in this

matter of training their employees" pursue a policy "both short-sighted and unpatriotic."

Mr. Rider Haggard pleads in a most interesting paper for the revival of the dying life of rural England. He advocates, as in his great investigation, credit banks, the advancement by the Government of money for building houses, a different rural "education," and peasant holdings—especially the peasant holdings.

"The real fundamental cause why the people of this island are flocking towards the cities in such numbers is that the rural population has no prospect of rising on the land."

He quotes as an ominous sign of the times—the using up and casting aside of labour in the towns—an advertisement of a remedy for "Grey hair—no need to be unemployed through looking old." Yet he demonstrates also the futility of the popular panacea for direct treatment of unemployment by drafting its victims to Salisbury Plain or the marshes of Essex. A man was sent down by a London daily paper:—

"The man found farmers who would be glad to hire him, but they lived some miles from the town—it was Salisbury, I think—and he asked for a cab to take him out to visit them! Afterwards he met a flock of sheep, which came running down the street as sheep will, whereon he skipped nimbly into a doorway saying, 'Lor! them be very spirited animals.' After that he was brought back to town."

This volume is full of matter: if at times controversial, yet always inspired by knowledge, sympathy, common-sense. It can be recommended to all social students, more especially to those in disagreement on fundamental outlook and remedy.

*The Praise of Shakespeare: an English Anthology*. Compiled by C. E. Hughes. With a Preface by Sidney Lee. (Methuen & Co.)—It is said to be an ill wind that blows nobody any good; and it seems those very peculiar people who call themselves "Baconians" have been the cause of the compilation of a really useful and suggestive book—the book that now lies before us. "The reiterated assertion," writes Mr. Sidney Lee, in the preface he contributes to Mr. Hughes's collection,

"that Shakespeare's contemporaries left on record no recognition of his worth proved that information on the subject was narrowly diffused, and that public intelligence suffered by the strait limits as yet assigned to the distribution of genuine knowledge of the topic. I suggested to Mr. Hughes that he should remedy this defect by collecting in a volume that might be generally accessible all notices of Shakespeare which were penned in early days. Subsequently, when I considered the scheme in detail, I deemed it wise for Mr. Hughes to enlarge its scope so that the volume might form a contribution to the history of opinion respecting Shakespeare of no single period, but of all periods from the earliest to the present day. Thereby the force and persistence of that Shakespearean tradition which ignorance had lately impugned might be rendered plainer, and the liability to misconception might be to a greater degree diminished."

The idea was excellent, and it has been excellently carried out. The result is a valuable addition to works about Shakespeare, innumerable as they are, and may be recommended to all genuine students. Of course, as regards the seventeenth century it cannot be compared in fulness with the gatherings of Ingleby and Miss Toulmin Smith and Dr. Furnivall, nor does it for one moment make any claim to such a comparison. But yet that century is well represented, and not less well the two following centuries, which are not comprehended in those other admirable storehouses. Briefly, this is a volume to be read and marked and inwardly digested.

MR. BARRY PAIN's readers are accustomed to find entertainment of an ingenious order in his books, and they will not be disappointed in *Deals* (Hodder & Stoughton). It is a collection of twelve short stories, all of which describe ingenious transactions in

finance or business of a speculative character. It might be called a book of clever swindles, and it is really surprising that one mind should have thought them all out. One hopes that Mr. Barry Pain's style of entertainment will not serve any aspiring neophyte in crime as an incentive to actual experiment; he would probably find the meshes of the law somewhat finer and less easy to evade than did the author's neatly drawn rascals. Mr. Pain is a good workman, and writes with unpretentious simplicity. His aims, in such a book as the present, are certainly not high, not, perhaps, within the scope of serious literary criticism; but they are achieved; the author hits his mark.

Those who remember the great orator and good man Joseph Cowen of Newcastle will be glad to have Mr. W. Duncan's *Life of Joseph Cowen, M.P.* (Walter Scott Publishing Company), which we have perused without finding ground for criticism.

It was a happy thought to issue in the "Dryden House Memoirs" Sir John Reresby's *Memoirs and Travels* (Kegan Paul). Sir John, like his contemporary Pepys, had a taste for music, and was fairly communicative about himself. The editor, Mr. Albert Ivatt, has been enabled to draw on the edition of the 'Memoirs' issued in 1875 by Messrs. Longman & Co. under the editorship of Mr. J. T. Cartwright, who had the advantage of comparing the original edition of 1813 with the manuscript. Consequently, his biographical note contains autobiographical details by Sir John. He was born in 1634, and, while studious, admits that he was "not the most stanch man in the world," presumably in the matter of morals. He knew Elizabeth Hamilton (sister to Anthony, who indited his brother-in-law De Grammont's memoirs), and says, naively, "I had probably married her, had not my friends strongly opposed it, she being a Papist, and her fortune not being great at present." In 1689 Reresby died, and the line was extinct in 1748. These travels begin in 1654, and cover four years, during which time Sir John visited France, Italy, Germany, and the Low Countries. It was the day of the grand tour. But so far from laying aside his pen when he came back, he started a diary, which lasted for over thirty years, and consequently sheds light on the period of the Restoration and the reign of James II. He was a Royalist, naturally, yet to him Oliver Cromwell was "one of the greatest and bravest men, had his cause been good, the world ever saw," which is a singularly dispassionate verdict. Yet he adds, "Tears he had at will, and was doubtless the deepest dissembler on earth." The last scene described in his journal is the coronation of William and Mary on April 11th, 1689, and the very last paragraph relates how he was, by the offices of Lord Halifax, to see the king at Hampton Court. But whether this interview took place does not appear, as Reresby died within a week of his last entry.

MR. LORRIMER'S successful book of correspondence from a self-made merchant to his son has inspired Mr. C. Eustace Merriman to retort with *Letters from a Son to his Self-made Father* (Putnam's Sons). Mr. Merriman's name suggests a nimble wit, and his work shows it. He has imitated the style of the original to the dotting of *i*'s and crossing of *t*'s, and any one who was not wearied out by Mr. Lorrimer's epistolary correspondence will doubtless be amused by this sequel from another hand. The letters keep pace with the original letters, and Pierrepoint Graham answers his father, John, from Harvard and from the cannery-house of Graham & Co. in Chicago, with due American esprit and point. Not all the allusions and slang are intelligible to English-speaking people on this side of the Atlantic, but enough remains to entertain.

Mr. Merriman is somewhat more boisterous in his replies than was Mr. Lorrimer in his advice; but perhaps that derives naturally from the youth of Pierrepoint, as, for example:—

"I wired you to-day for 50 dollars. I couldn't explain by telegraph, but the fact is it cost me that sum to keep your name out of the police-court records."

In the spirit of Mr. Andrew Lang we might well ask what is "dippy for fair" and "in the dead"—gems which we cull at random. It may possibly be objected that Pierrepoint Graham's letters are couched in a vulgar tone, and we fear we should be unable to defend them on this charge. But Mr. Merriman might profitably reply that John Graham's were too, which again, if no excuse, is a fact. When the reader gets to the end of this correspondence—if he succeed in doing so—he will probably lay it aside with the hope that no one else will be tempted to add yet another pendant to the original jewel.

*Deep Sea Vagabonds*, by Albert Sonnichsen (Methuen), cannot be called a novel, it is not a romance, and it is not a collection of stories. It is rather a descriptive account of several voyages made by the author as a foremast hand in the merchant service. And, as such, it is indisputably good. The writer of this notice knows the life described, from "signing on" to "That'll do, you men!" from the picking of watches to the last coil down of braces and halyards; and he is prepared to testify to the absolute truthfulness and naturalness of every page in this book. The work possesses other merits, both in regard to what it has and to what it lacks. It has no pretensions to priggishness; it is frank, simple, and straightforward, and the author has not been puffed up by his longshore friends or journalistic "discoverers." His description of Calcutta is admirable, and in its own way almost unique, because, whilst a good description, and one that will be recognized as faithful (with a chuckle) by every sailor whose ship has lain in the Hooghly, it would read to, say, an Indian Civil Servant, as a description of some city he had never seen or heard of. And Calcutta is like that. "There were a good many other names and words I learned in Calcutta by sound; if I could only spell them, I might write as incomprehensibly if not as well as Kipling," says the author, neither very courteously nor quite fairly. One has in this book the old story of hunger and starvation rations for men who endure more exposure, and perhaps work harder, than any other body of men in the world. It is a painfully old story, but it cannot be too often told; and we hope that its telling will one day lead to wise and humane legislation, and that in time to prevent the complete manning of all British ships by foreigners. The book was well worth writing, and is well worth reading.

MESSRS. GINN & Co. send us a cheapened and revised edition (the third) of Prof. A. S. Cook's *First Book in Old English*, comprising grammar, reading lessons, notes, and vocabulary. In its present form the book is probably the most serviceable introduction to the language hitherto published. The grammar, while including only what is needful for beginners, is not unduly meagre; the passages for reading are judiciously chosen (the extracts from 'Apollonius,' in particular, are admirably suitable for their purpose); and the notes and vocabulary show a sound understanding of the requirements of elementary students. The chapter on prosody in the grammar might with advantage be made simpler, and it follows the objectionable custom of misapplying the terms "dactylic," "iambic," "baccheic," and the like, to Old English rhythms. Prof. Cook has added to this edition a new appendix of "specimens of Old Germanic dialects," which seems to have been hurriedly

prepared, as it abounds with extraordinary mistakes. It may be quite right to give an extract from the sixteenth-century Icelandic version of the New Testament for comparison with the Gothic and Old High German renderings of the same passage; but the piece ought not to have been headed "Old Norse," and to print *w* instead of *v* in this text is surely very perverse, especially as in all other respects the sixteenth-century spelling is retained unchanged. The extract is said to be copied from Sweet's 'Icelandic Prose Reader'; it is of course from Messrs. Vigfusson and Powell's work so entitled. In the Old High German and Gothic passages there are several recurring errors in the notation of vowel quantities. This appendix ought, in any future edition, either to be withdrawn or corrected. In the vocabulary *sið-nese* is misprinted for *sið-nese*, which we believe to be itself a "ghost-word"; and *slæcan* is an impossible form (the passage in 'Apollonius' to which this entry relates should have been corrected in what professes to be a normalized text). But except for the unlucky appendix there is no serious fault to be found with the book.

We have on our table *Scottish Armorial Seals*, by W. R. Macdonald (Edinburgh, Green),—*A Register of the Members of St. Mary Magdalen College, Oxford: New Series, Vol. IV. Fellows, 1648-1712*, by W. D. Macray (Frowde),—*The Western Gate of Dartmoor*, by W. Crossing (The Homeland Association, Limited),—*New Latin Grammar*, edited by J. B. Greenough and others (Ginn),—*First Steps in Hebrew Grammar*, by M. Adler (Nutt),—*Cornelii Taciti Annalium Libri XIII.-XVI.*, by H. Pitman (Oxford, Clarendon Press),—*Radium, and all about It*, by S. R. Botton (Whittaker),—*Marsh-Country Rambles*, by H. W. Tomkins (Chatto & Windus),—*The Poems of Richard Lovelace* (Unit Library, Limited),—*The Clinical Causes of Cancer of the Breast and its Prevention*, by C. H. Leaf (Constable),—*A Dead Reckoning*, by J. Bloundelle-Burton (White),—*The Awakening of Mrs. Carstairs*, by O. Roy (Simpkin),—*Ozunkin*, by St. Michael—Podmore (Ward & Lock),—*The Poet and his Guardian Angel*, by Sarah Tytler (Chatto & Windus),—*Shining Lights*, by T. Bedding (Strange-ways),—*Two Men from Kimberley*, by H. B. Baker (Ward & Lock),—*For Love and Ransom*, by E. Stuart (Jarrold),—*Lance-in-Rest*, by L. A. Talbot (Harper),—*Pulse of the Bards*, by P. J. McCall (Dublin, Gill),—*The Destiny of Man*, by J. H. Lester (Wells Gardner),—*The Gospels of the Sundays and Festivals*, by the Rev. C. J. Ryan, 2 vols. (Dublin, Browne & Nolan),—*Prayer-Book Teaching*, by J. Adderley (Wells Gardner),—*The Beauty of Goodness*, by G. B. Austin (Kelly),—and *Christ*, by S. D. McConnell (Macmillan). Among New Editions we have *An Old English Grammar*, by E. Sievers, translated by A. S. Cook (Ginn),—*Principles of Political Economy*, by C. Gide (Heath),—*The Pilgrim's Progress*, by J. Bunyan (Cassell),—and *His Political Conscience*, a Drama in Four Acts, by Ha. Rollo (Burleigh).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

- Jefferson (C. E.), *Things Fundamental*, 8vo, 6/  
Keshub Chunder Sen's Lectures in India, The Brahmo  
Somaj, cr. 8vo, 5/  
Stanyon (J. S.), *The Eternal Will*, cr. 8vo, 2/6 net.  
*Fine Art and Archaeology.*  
Burton (W.), *English Earthenware and Stoneware to the  
Beginning of the Nineteenth Century*, Imp. 8vo, 30/ net.  
*Essays on Ceremonial*, by various Authors, 8vo, 7/6 net.  
Evans (J. H.), *Ornamental Turning*, Vol. 2, cr. 8vo, 3/6 net.  
Paris Salon, *Illustrated Catalogue*, 1904, 8vo, sewed, 3/  
Rachburn, R.A. (Sir H.), by E. Pinnington, 4to, 3/6 net.  
Robertson (W. B.) and Walker (F.), *The Royal Clocks in  
 Windsor Castle, Buckingham Palace, St. James's Palace,  
 and Hampton Court*, illustrated, 4to, sewed, 2/6  
 Velasquez, by W. Wilberforce and A. R. Gilbert, 2/6 net.



## Poetry and the Drama.

Sylvia (Carmen), Sweet Hours, Poems, 16mo, 2/6 net.

## Philosophy.

Aspects of Social Evolutions: 1st Series, Temperaments, by J. L. Taylor, 8vo, 7/6

Fraser (A. C.), Biographia Philosophica, 8vo, 12/6 net.

## History and Biography.

Cowen (Life of Joseph), M.P. for Newcastle 1874-86, by W. Duncan, cr. 8vo, 3/6

Frederica Sophia Wilhelmina, Princess Royal of Prussia, Sister of Frederick the Great: Memoirs, written by herself, 2 vols. cr. 8vo, 7/6 net.

French Nobles of the Eighteenth Century, translated by Mrs. C. Grant from 'Les Souvenirs de la Marquise de Créqui,' 1834, 8vo, 12/ net.

Gleig (G. R.), Personal Reminiscences of the First Duke of Wellington, edited by M. E. Gleig, 8vo, 15/ net.

Kerr (J. H.), Other Memories, Old and New, cr. 8vo, 3/6 net.

Scott (S. H.), A Westmorland Village, cr. 8vo, 3/6 net.

Statham (E. F.), The Story of the Britannia, 8vo, 12/6 net.

## Geography and Travel.

Byrn (R. G.), The Commission of H.M.S. Archer, Australian Station, 1900-4, cr. 8vo, 4/ net.

Clinch (G.), The Isle of Wight, 12mo, 3/

Scherer (J. A. B.), Japan To-day, cr. 8vo, 6/ net.

## Sports and Pastimes.

Smith (A. M.), Sport and Adventure in the Indian Jungle, 8vo, 7/6 net.

## Philology.

Wollaston (A. N.), A Complete English-Persian Dictionary, 4to, half-leather, 63/

## Science.

Ballantyne (J. W.), Essentials of Obstetrics, 8vo, 5/ net.

Brotherston (R. P.), The Book of the Carnation, 2/6 net.

Mathematical Questions and Solutions, edited by C. I. Marks, New Series, Vol. 8, 8vo, 6/8

Schofield (A. T.), Unconscious Therapeutics, cr. 8vo, 5/ net.

Step (E.), Wayside and Woodland Trees, 12mo, 6/

Stone (G. de Halden), The Automobile Industry, 2/6 net.

Thomson (A.) and Miles (A.), Manual of Surgery: Vol. 2, Regional Surgery, cr. 8vo, 10/6 net.

## General Literature.

Anwâr-i-Suhalfi (The), translated from the Persian by A. N. Wollaston, 8vo, 15/

Appleton (G. W.), The Lady in Sabres, cr. 8vo, 6/

Clouston (J. S.), Garmisch, cr. 8vo, 6/

Constable (F. C.), The Prize: Social Success, cr. 8vo, 5/ net.

Drury (W. P.), The Peradventures of Private Pagett, 3/6

Gifford (E.), Provenzano the Proud, cr. 8vo, 6/

Griffiths (A.), A Woman of Business, cr. 8vo, 6/

Hains (T. J.), The Strife of the Sea, cr. 8vo, 6/

Hume (F.), The Lonely Church, cr. 8vo, 6/

Hutchinson (H. G.), Glencairly Castle, cr. 8vo, 6/

Jones (A.), Isabel Broderick: "Bubbles we Buy," cr. 8vo, 6/

Keith (L.), Not Even a Tragedy, cr. 8vo, 6/

Kitchin (F. H.), The Principles and Finance of Fire Insurance, cr. 8vo, 6/ net.

Letters which Never Reached Him, cr. 8vo, 6/

Mallock (W. H.), The Veil of the Temple, cr. 8vo, 6/

Mill (G.), Mr. Montgomerie, Fool, cr. 8vo, 6/

Moray (C.), Unaware: cr. 8vo, 3/6

Principles of Home Defence, by "Promptry," 8vo, 2/6 net.

Russell (F.), In the Wrong Box, cr. 8vo, 3/6

Sergeant (Adeline), Mallincoart Keep, cr. 8vo, 6/

Souches (A.), Deep Sea Vagabonds, cr. 8vo, 6/

Turner (E.), The Lady and the Burglar, cr. 8vo, 6/

Twentyman (W. A. H.), The British Empire, cr. 8vo, 3/ net.

Vachell (H. A.), Brothers, cr. 8vo, 6/

Watanna (O.), Daughters of Nijo, cr. 8vo, 6/

## FOREIGN.

## Poetry.

Fleiss (F.), Poesies Complètes, 6fr.

Elpert (É.), Le Chemin Blanc, 3fr. 50.

## History and Biography.

Andréads (A.), Histoire de la Banque d'Angleterre, 2 vols., 18fr.

Coquelle (P.), Napoléon et l'Angleterre, 1803-13, 3fr. 50.

Robiquet (P.), Histoire Municipale de Paris, Vol. 3, 7fr. 50.

Veulliot (E.), Louis Veulliot, Vol. 3, 7fr. 50.

Vogüé (Vicente R. M. de), Sous l'Horizon, 3fr. 50.

Weil (G.), Le Pangermanisme en Autriche, 3fr. 50.

## Geography and Travel.

Vallot (H.), Manuel de Topographie Alpine, 3fr. 50.

## Science.

Sieberg (A.), Handbuch der Erdbenenkunde, 7m. 50.

Zacharias (J.), Elektrische Spektra, 6m.

## General Literature.

Bertheroy (J.), Les Dieux Familiars, 3fr. 50.

Bertrand (L.), Pépète le Bien-aimé, 3fr. 50.

Delmas (A.), Les Menettes de Roumégoux, 3fr. 50.

Germain (A.), Premier Prix du Conservatoire, 3fr. 50.

Leblanc (G.), Le Choix de la Vie, 3fr. 50.

Miramon-Fargues (Vicente de), Terre Maternelle, 3fr. 50.

Reclus (O.), Lichons d'Asie, prions l'Afrique, 3fr. 50.

Vaudré (J. de la), La Guesche Amoureuse, 3fr. 50.

Vedel (É.), L'Île d'Épouvante, 3fr. 50.

Yver (C.), La Bergerie, 3fr. 50.

of which I have already sent notes to the *Athenæum*.

The 23rd of January, 1818, seems to have been a rather busy day for Keats. There are already in his published writings three letters from him written on that day—one to John Taylor, sending a copy of what Haydon had written to him about an illustration for 'Endymion'; one (a long one) to Benjamin Bailey, including the poem 'Chief of Organic Numbers!' and another long one to his brothers at Teignmouth; and this fresh one to Haydon clearly was written on the same day, though only headed "Friday 23rd." It is in the letter to his brothers that he gives the best account of the matter which the fresh letter illustrates:

"Well! I have given the first Book to Taylor; he seemed more than satisfied with it, and to my surprise proposed publishing it in Quarto, if Haydon could make a drawing of some event therein, for a Frontispiece. I called on Haydon, he said he would do anything I liked, but said he would rather paint a finished picture from it, which he seems eager to do; this in a year or two will be a glorious thing for us; and it will be, for Haydon is struck with the 1st Book. I left Haydon and the next day received a letter from him, proposing to make, as he says, with all his might, a finished chalk sketch of my head, to be engraved in the first style and put at the head of my Poem, saying at the same time he had never done the thing for any human being, and that it must have considerable effect as he will put his name to it.....You shall hear whether it will be Quarto or non Quarto, picture or non picture."

We know now that it was "non Quarto" and "non picture"; but the motives of the decision are not, as far as I know, recorded. Keats expressed Haydon's bit of egotism for him better than he expressed it himself: "This I will do, and this will be effectual, and as I have not done it for any other human being, it will have an effect." In sending Taylor a copy of the letter containing that passage, Keats inquired: "What think you of this? Let me hear." To that inquiry we have not the answer; but what we now have is the following letter to Haydon:—

Friday 23rd [January, 1818].

MY DEAR HAYDON,—I have a complete fellow feeling with you in this business—so much so that it would be as well to wait for a choice out of *Hyperion*—when that Poem is done there will be a wide range for you—in *Endymion* I think you may have many bits of the deep and sentimental cast—the nature of *Hyperion* will lead me to treat it in a more naked and Grecian manner—and the march of passion and endeavour will be undeviating—and one great contrast between them will be—that the Hero of the written tale being mortal is led on, like Buonaparte, by circumstance; whereas the Apollo in *Hyperion* being a foreseeing God will shape his actions like one. But I am counting &c.

Your proposal pleases me—and, believe me, I would not have my Head in the shop windows from any hand but yours—no by Apelles!

I will write Taylor and you shall hear from me  
Yours ever JOHN KEATS.

The fact that he here promises to write to Taylor, and that the promised letter was written on Friday, January 23rd, 1818, makes it quite certain that that is the particular "Friday 23rd" of the letter to Haydon. The abortive quotation of the proverbial saying about counting our chickens before they are hatched ("But I am counting &c.") was but too appropriate; and the glimpse given of the course of 'Hyperion' serves to make more than ever worthy of regret the abandonment of that majestic work while it was yet but a fragment.

Reverting for a moment to the handsome octavo volume of which Keats was at the time of the foregoing correspondence steadily completing the beautiful fair copy for the printer (sold a few years ago by auction), I will mention a bibliographical circumstance which has but lately come to my knowledge. In the year 1837, nineteen years after the publication of 'Endymion,' there would seem to have been a remainder of the first edition, probably a small one, still unsold. In that year, at all events,

copies were acquired by James Duncan, of 37, Paternoster Row, and put up in plain unblocked green cloth, gilt-lettered at the back "Keats's Endymion." They have the second (five-line) list of *errata*, and, beside Taylor & Hessey's four pages of advertisements, an eight-page catalogue of Duncan's publications, dated March, 1837, and a single-leaf announcement of Prosser's Key to the Hebrew Scriptures. The end-papers are primrose-coloured and glazed. Duncan's name is not often encountered in works of pure literature; but he had published in 1826 Mrs. Browning's early book 'An Essay on Mind, and other Poems.'

H. BUXTON FORMAN.

## A NELSON LETTER.

63, Queen Victoria Street, E.C., May 18th, 1904.

THE sensational price obtained at Sotheby's on Friday last for a document which may reasonably be assumed to be the last completed letter written by Nelson to Lady Hamilton gives food for thought alike to the *beati possidentes* and to would-be owners of similar treasures, and many of them are doubtless wondering how any approximation to an estimate of the present or future market value of such waifs and strays is to be arrived at. What must be regarded as the penultimate letter in this intimate correspondence, written only nine days before that just disposed of, is in my own collection. As its interest as a personal document (apart from the intensely characteristic and proleptic allusion to the "Nelson touch") is perhaps equal to that of the later letter, and as its text has for some inscrutable reason been mutilated in the Calendar of a portion of my MSS. in the Report of the Hist. MSS. Commission (xv. App. pt. 2, p. 351), I venture to subjoin a full transcript, the first which has been given:—

Victory off Portland Sept 16th 1805

at Noon Wind West, foul

I have rec<sup>d</sup> My Dearest Emma your truly kind and affectionate letters of Saturday and I can only assure you that every tear is a proof to me of your most warm attachment which were it possible would make me more yours than I am at present but that is impossible for I love and adore you to the very excess of the passion, but with Gods Blessing we shall soon meet again Kiss dear dear Horatia a thousand times for me, I write this letter and I fear I shall too soon have an opportunity of sending it for we are standing near Weymouth the place of all others I should wish to avoid, but if it continues mod<sup>o</sup> I hope to escape without anchoring, but should I be forced I will act as a man and your Nelson neither courting nor ashamed to hold up my head before the greatest Monarch in the World I have thank God nothing to be ashamed of.

I have wrote a line to the Duke, he will show it you, and I shall do it occasionally I prepare this to be ready in case opportunity offers, and I am working very hard with Mr. Scott if you see Sir Will<sup>m</sup> Scott say how very sorry I am not to have seen him but it was impossible May God bless you my own Emma

and believe me ever most faithfully yours  
NELSON & BRONTE.

The letter is not included in the collection of Lord Nelson's letters to Lady Hamilton published in 1814, but Nelson says, in a letter written off Plymouth the next day, which he carried to sea with him, "I sent my own dearest Emma a letter for you last night in a Torbay boat, and gave the man a guinea to put it in the post-office."

J. ELIOT HODGKIN.

## NOTES FROM BANGKOK.

Bangkok, April, 1904.

A CERTAIN literary activity has made itself felt in Bangkok lately. For the St. Louis Exhibition, the Committee—consisting of the Crown Prince as President, the Minister for Foreign Affairs, the Minister for Finance, and the Minister for Agriculture as members, with Mr. Carter, Head Master of King's College, as General Secretary—have had prepared a sort of encyclopedic work on Siam.

## KEATS AND HAYDON: A FRESH LETTER.

THE question whether Keats's 'Endymion' was to be published as a quarto or as an octavo volume was seriously discussed immediately on the completion of the revised manuscript copy of the First Book; and an unusually interesting little letter from Keats to Haydon connected with this subject has lately come to light. It was among the Keats papers communicated to me last December by Messrs. Henry Sotheman & Co., of 37, Piccadilly, concerning the rest

In this most of the Siamese and foreign officials at the head of departments wrote on their special subjects, so that, at all events, the information therein given, if not very exhaustive, is, as far as it goes, correct, and this is more than can be said of most of the publications on Siam.

Siamese books previously published are now reprinted, and as a copyright law came into force in 1901, which follows, of course, in the main that of other countries, the author acquires the protection needed for his literary products. The first book under the new law was the 'English-Siamese Dictionary,' compiled by Luang Ratanayatti (Nai Sngob). He dedicated the book to the King, to whom "Siamese students of foreign languages owe a perpetual debt of gratitude for their good education." The equivalents of Siamese words are in many cases only an explanation; but considering the character of the language, that is the best that could be done. The book is certainly far ahead of the collections of phrases and vocabularies previously published, and it should also be useful as it gives the pronunciation of English words in Siamese characters.

Students of Buddhist folk-lore will be interested in the publication of the 'Dasa jāti' (the last ten births of the Buddha). Two of these, the 'Nemi Jātaka' and the 'Maha Jānaka Jātaka,' have already been published. The Siamese translation is followed by the Pāli text, and as the language employed is a very easy one, it may serve as a text-book for students of the Siamese language. The 'Maha Jānaka Jātaka' was published by Prince Damrong in memory of his late wife, and was distributed at the cremation. The Prince expresses the hope that others will follow the precedent set by him, and that the remaining eight Jātakas will also be shortly published; and this is a wish which can be cordially re-echoed. Siam also boasts now of a scientific society, the Siam Society, which, after many vain efforts, has at last seen the light. The object of the society is, as the rules say, "the investigation and encouragement of arts, science, and literature in relation to Siam and neighbouring countries," and as the King himself views the efforts of the society with favour, and as the Crown Prince has consented to become its patron, and other princes in high position have accepted the office of vice-patrons, it is to be hoped that the outcome of the labours of the society will be such as are set forth in the rules. O. F.

#### THE BEGINNINGS OF TYPOGRAPHY.

AMONG the objects lent to the Printing Exhibition at the Agricultural Hall, which closed last Saturday, were some extremely fine specimens of books printed in Roman letter, fifteenth and sixteenth centuries, contributed by the St. Bride Institute, and a few cases of unique or curious early printed volumes lent by Mr. J. Eliot Hodgkin, F.S.A., who also arranged in three cases printed and other matter forming a synopsis of his contentions on the methods probably employed by the very earliest printers, illustrated by the actual models used by him in the experiments he made in working out his theory. As will be remembered by readers of 'Rariora,' Mr. Hodgkin takes very strong views on the empirical way in which speculations on the first experiments of the earliest typesetters have been conducted, and bases his own theories on the actual production in his workshop of types similar in face to those used in printing the incunabula. He proves, in contradiction to almost all modern writers on the subject, that serviceable wooden types could have been employed, although no books so printed have been discovered, and exhibits in one of his cases such types, recently made, from which 3,500 impressions have been taken without material deterioration. He then

exemplifies by the objects themselves the production of metal types by two consecutive operations, a process which he considers to have been the method most likely to be employed by a novice, as overcoming the supreme difficulty of casting the face and shank of the type square with one another. He shows how probably by a lucky hitch in this procedure it was next discovered that hot lead could be poured on to a cold lead matrix, and yet good, sharp type result if a suitably low temperature were maintained. He entirely disproves by experiment the generally received opinion that good leaden matrices could not be made from wooden punches, and exhibits abundance of sharp matrices so made.

Up to this point in the practice of the first typesetter only one width of letter could be produced in any one mould, but Mr. Hodgkin proceeds to show in how simple a way the next stage, the mould adjustable to any width of type, may have been reached by the founder to whom it was a necessity. A working model of each consecutive step in this evolution of the type-mould was exhibited, side by side with a copy of the text describing the inventor's progress.

The author of 'Rariora' seems to be greatly impressed with the disinclination hitherto displayed by writers on the early press to put themselves in the position of the fifteenth-century mechanic, who wanted to print with movable letters, and had no precedent to guide him but that of the block books. He attempts to discredit the idea that steel punches and copper matrices were used in the earlier stages of the invention, and, as has been seen, considers the first printer to have been entirely independent of their aid. A form of type was exhibited in which a passage from the 42-line (Mazarin) Bible is closely imitated by types cast in leaden matrices produced by punches of hardened lead, obtained originally from wooden punches, a system which Mr. Hodgkin has found eminently practicable, and believes to have been adopted at an early stage, as virtually lengthening the life of punch and matrix. The 31-line Indulgence, containing the earliest printed date, has been dealt with in a similar manner.

#### SALES.

MESSRS. SOTHEY, WILKINSON & HODGE sold on the 11th and 12th inst. the valuable library of William Crampton, amongst which were the following:—Apperley's Life of a Sportsman, first edition, 1842, 20s. 10s. Miss Berry's Journals, extra illustrated with portraits and autograph letters, 6 vols., 1865, 12s. 5s. Breviarium Romanum, MS. on vellum, Sæc. XV., 10s. Book-Prices Current, 17 vols., 1888-1903, 10s. 5s. Caricatures by Rowlandson and others (400), 25s. Columns, Poliphilo, 1545, 10s. 5s. Cowper's Poems, first edition, 2 vols., 1782-5, 11s. The Humourist, coloured plates by Cruikshank, 4 vols., 1819-20, 16s. 10s. Daniel's Merry England in the Olden Time, extra illustrations, 4 vols., 1842, 19s. 10s. Pickwick Papers, Victoria Edition, extra illustrations, 1887, 14s. Doves Press Publications on vellum (3), 1901-2, 42s. 5s. Everett's English Caricaturists, extra illustrations, 1886, 20s. 10s. Fuchs, Commentaires des Planter, Hagué binding, 1549, 10s. Galeni Librorum Pars III, Hagué binding, 1538, 10s. Horæ B.V.M., illuminated MS. on vellum (French), Sæc. XV., 38s.; another (Italian), Sæc. XV., 30s.; another, French, 14 miniatures, Sæc. XV., 86s.; another, French, 15 miniatures, 60s. Lactantius, MS. on vellum, Sæc. XV., 13s. 5s. Milton's Paradise Lost, 1902, bound by Cobden Sanderson, 22s. 10s. Molloy's Court Life below Stairs, &c., extra illustrations, 1882-3, 12s. St. Nigri Dialogus, Hagué binding, 1517, 10s. 15s. Officium B.V.M., MS. on vellum, Sæc. XV., Hagué binding, 16s. 15s. Pepys's Memoirs, extra illustrated, 5 vols., 1828, 10s. Engravings of Sir J. Reynolds's Works by S. W. Reynolds, no date, 25s. Rossetti's Hand and Soul, Kilmecott Press, 1895, bound by Cobden Sanderson, 13s. 5s. Shakespeare's Second Folio, 87s. Sidney's Sonnets, Vale Press, bound by Cobden Sanderson, 1898, 13s. 15s. Gulliver, first edition, 2 vols., 1726, 15s.

The same auctioneers sold on the 13th and 14th inst. the following autograph letters:—Marquess of Worcester, 1663, 10s.; another, 1652, 14s. 5s. George Monck (Duke of Albemarle) to Cromwell, 1651, 11s. C. and M. C. Clarke's Original Pro-

spectus of the Shakespeare Key, 9s. 5s. Beethoven, Letter and Sonata, 1819, 30s. Isaac Walton, 1676, 15s. 5s. Duke of Wellington, written the day after Waterloo, June 19th, 1815, 101s. Admiral Blake, 1652, 30s. 10s. Cromwell, June 26th, 1649, 11s. Nelson, Medusa at Sea, August 24th, 1801, 16s.; another (believed to be the last complete letter written by Nelson to Lady Hamilton), Victory, off Lisbon, September 25th, 1805, 1,030s.; another to Collingwood, October 10th, 1805, 13s. 5s.

Messrs. Hodgson included in their sale last week the following: Chapman's Translation of the Seven Books of the Iliads of Homere, together with Achilles Shield, the excessively rare first editions, in 1 vol., 1598, 230s. Holme's Fall and Evil Successes of Rebellion, in old English verse, 1573, 20s. A Battle-Door for Teachers, by George Fox, John Stubs, and Benjamin Furley, 1660, 14s. Brathwaite's Solemn Jovial Disputation, 1617, 16s. 10s. Purchas His Pilgrimage, 5 vols., 1617-25, 19s. 5s. Hawkins's Voyage into the South Sea, 1622, 10s. 15s. A set of the Royal Statistical Society's Journal from 1839 to 1903, 26s. The amounts realized by the early works on trade, which we referred to on April 23rd, and which were in many cases small tracts or single leaflets, averaged from 3s. to 5s., showing a considerable increase on recent prices for this class of books.

#### Literary Gossip.

THE memoir of Aubrey de Vere, which Mr. Wilfrid Ward is publishing with Messrs. Longman, and which was expected shortly, will now, we hear, not be issued till October.

In the *Cornhill Magazine* for June Mr. Lang's "Historical Mystery" is 'The Murder of Escovedo.' 'Westminster Abbey in the Early Part of the Seventeenth Century' is the substance of the lecture delivered by the Dean of Westminster at the Royal Institution on April 29th. Sir H. H. Johnston writes on 'The French Empire in North Africa and the Anglo-French Convention of 1904,' while Sir Herbert Maxwell discusses 'Sir John Moore' in connexion with the new edition of Moore's diary. Mr. Maurice Hewlett depicts 'Volterra: City of Dreadful Day,' while 'In London Chambers,' by Mrs. Pennell, describes the struggles of an American to be comfortable in London. Mr. C. J. Cornish treats of 'Partridge Rearing in France' in view of the present dearth of birds in England, and Sir Richard Farrant gives an authentic account of 'Lord Rowton and Rowton Houses.' Poetry is represented by 'The Fool,' by Mr. W. W. Gibson; and 'My Princess: a Medley,' by F. S., which consists of parodies of four different styles in which a lover might woo his mistress.

SIR HERBERT MAXWELL opens the June *Blackwood* with an article on 'The Past in the Present,' and there are papers on the Marquis of Dalhousie and 'A Scottish Philosopher's Autobiography.' The number also contains two poems—'A Spring Song,' by Mr. Ian Malcolm, M.P., and 'The Passing Singer,' by Miss Ethel Clifford; and two complete stories—'A Remarque in the Margin,' by Mr. Ernest Dawson, and 'The Witch Woman and the Bridge of Fear,' by L. M. M.

AMONG the articles in the June number of the *Independent Review* will be the following: 'Trade Unions and the Law,' by Sir Charles Dilke; 'Leslie Stephen,' by Sir Frederick Pollock; 'The Newer Spiritualism,' by Mr. Frank Podmore; and 'Religion and Revelation, II.,' by Mr. G. Lowes Dickinson.

A VOLUME on 'The Coming of Parliament' is to be added to Mr. Fisher Unwin's



"Story of the Nations" series. The author is Mr. L. Cecil Jane, who edited Bede's 'Ecclesiastical History' for the "Temple Classics." The book covers the period of English history between 1350 and 1660, and thus forms a connecting link between the two volumes already published in the series—on Mediæval and on Parliamentary England respectively. Mr. Jane, as his title implies, is concerned more especially with the growth of Parliamentary institutions within the period.

Two years ago Messrs. Sampson Low announced that they had in preparation a work on the literature of swimming by Mr. Ralph Thomas. In our issue of February 6th we mentioned that Mr. Thomas had lost the whole of his corrected proofs on an omnibus. They were never recovered, but the book, on which the author has been engaged for many years, is expected to be ready in June. An attempt is made towards showing exactly the present state of our knowledge of the subject, which is treated from theoretical, practical, and literary points of view in an entirely new way. The illustrations, 126 in all, begin with examples from the Assyrian sculptures, and there will be a complete bibliography of books on the subject.

UNDER the auspices of the Bibliographical Society, a well-attended meeting was held last Tuesday at 20, Hanover Square, to consider what steps should be taken to honour the memory of Robert Proctor. It was announced that upwards of sixty promises of support had already been received, and a letter was read from Sir E. Maunde Thompson, strongly urging the importance of continuing Proctor's work. The publication of a volume of Proctor's bibliographical papers and the completion of the unfinished sections of his 'Index of Early Printed Books' (1501-20) were discussed, and a small committee was appointed to collect the necessary funds.

WE learn that a complete text of the chronicle of Fra Giordano di Giano, one of the most important of the early Franciscan chronicles, has been discovered by, and will be shortly published under the editorship of, Dr. Boehmer.

LORD BURNHAM had a pleasant surprise for the friends of the Newspaper Press Fund at their dinner last Saturday, when he announced that his sister, Lady Campbell Clarke, had given 10,000*l.* to the Fund, to be devoted to Campbell Clarke pensions in memory of her husband.

THE new novel by Victoria Cross will be issued under the title of 'To-morrow' instead of 'Consummation,' as previously announced. The book, containing a portrait of the writer, will be published on June 1st. It is an attempt at a powerful study of a man's inner temperament as opposed to that which he shows to the world.

THE Rev. Frank Penny writes:—

"In the review of 'The Sons of the Clergy,' p. 620, a doubt is expressed as to whether a pensioner of the name of George Foxcroft, in 1705, was the Puritan Governor of Fort St. George. The pensioner is stated to have been aged seventy at that date; that is, was born in 1635. When George Foxcroft was appointed Governor (Court Minutes, October 19th, 1664)

he made certain conditions before accepting the appointment. One was that he might take his son Nathaniel with him as a factor; which means that in 1664 he had a grown-up son, and that the pensioner was a younger man than the Governor."

PROF. EDWARD ARBER, having changed his printers, has now half of the second volume of his reprint of 'The Term Catalogues, 1668-1709 A.D.' in type, and hopes to issue the volume in about three months.

A VACATION TERM for Biblical study is to be held this summer at Oxford, on the same lines as that which took place last year at Cambridge. The course of study is conducted by lecturers chosen not as representatives of any particular school of thought, but as experts in their subjects. Among those who will lecture are Dr. Buchanan Gray, Prof. Ramsay, Dr. Adeney, Dr. Grenfell, Prof. Margoliouth, Sir Oliver Lodge, Dr. Bigg, Prof. Percy Gardner, Dr. Kenyon, the Rev. W. R. Inge, and Mr. F. C. Conybeare. The term will last from Monday, July 25th, to Saturday, August 13th, and information as to the courses can be obtained from the secretary of the movement, Miss Beatrice Creighton, at Hampton Court Palace.

*Temple Bar* for June will contain an article on 'A Suburban Fishery,' by Mr. Sheringham; one on the 'Beautiful Harbour of Sydney,' by Mr. R. M. de Carteret; and some reflections on beauty by "Ignoramus," this time in connexion with 'Print.'

THE Committee of the Advanced Historical Teaching Fund will hold a meeting next month, when a report will be read and the balance-sheet presented. The success of the classes in palæography, diplomatics, and the study of sources which have been started by the committee has been so signal that it is hoped that the movement will not be allowed to drop, but will be placed on a permanent basis.

THE June number of *Macmillan's Magazine* contains an article on 'Green Tea and Politics in Morocco,' by Mr. S. L. Bensusan; and by the Rev. J. M. Bacon on 'The Balloon in Warfare.' Mr. Michael MacDonagh writes on 'The Tradition of Oratory'; and a journey over the whole of 'The Trans-Siberian Railway' is described by Mr. J. Dobbie.

At the instigation of the geologist Prof. Brogger, Norwegian men of science have resolved to found a "free Academy of Science" on the lines of the Academy established by Linnæus in Stockholm at the end of the eighteenth century. The necessary money is to be supplied by the "Nansen Fund." Special attention will be paid to the furtherance of international peace, to which cause Norway devotes the greater part of her share of the Nobel funds, and for this purpose subjects like sociology and law in all its branches will receive particular attention.

THE eminent sociologist Gabriel Tarde, whose death in his sixty-second year is reported from Paris, spent the greater part of his life in the State service, first as judge, and afterwards as President of the Statistical Branch of the Department of Justice, and it was only in recent years that he became a Professor of the Collège de

France. His chief work, 'Les Lois de l'Imitation,' obtained for him a prominent place among those writers who consider that sociology should be treated not from a biological point of view, but as a science resting on a purely intellectual basis.

RECENT Parliamentary Papers likely to be of interest to our readers are: Selection of Circular Letters of the Scotch Education Department, 1898-1904, with Explanatory Memorandum (8*d.*); Education, Scotland, Continuation Classes, Reports by Inspectors, Particulars of Classes, &c. (6*d.*); Royal Indian Engineering College, Reports and Correspondence (7*d.*), and Minutes of Evidence taken before the Committee on the College (1*s.* 3*d.*); Lists of Elementary Schools and Training Colleges under the Board of Education (2*s.*); and Code of Regulations for Public Elementary Schools, 1904 (3*d.*).

## SCIENCE

*Radioactivity.* By E. Rutherford. (Cambridge, University Press.)

THIS addition to the Cambridge "Physical Series" is due to the Macdonald Professor of Physics at McGill University, Montreal, and is sure to command attention; for the interest excited in popular and scientific circles by the discovery of radium is almost unprecedented in the history of science. The literature of the subject is already appalling in extent and variety. Not only are the scientific journals full of papers, of all degrees of excellence, dealing with the phenomena of radioactivity, but the wonderful properties of radium fill the columns of the lay press. The daily papers teem with paragraphs which are generally more startling than accurate; they throw open their pages to correspondents in whom ingenuity too often replaces knowledge, while popular books upon the "new force" are on sale at the bookstalls. But amid all this flood of printing-ink English students have had to wait till now for any connected and detailed account of this new branch of physics from the pen of one who has a first-hand knowledge of it.

Prof. Rutherford can certainly speak with authority on the subject of radioactivity. The researches which he conducted with Mr. Soddy, and which have already become classical, were the first to shed any real light on the nature of these novel phenomena. The many facts previously known, but isolated and often apparently contradictory, were thereby summed up in a complete theory, which at the same time satisfactorily accounted for the results of previous workers and suggested many new and attractive openings for further research. It was shown that the complicated radiations and the mysterious evolution of so large an amount of energy could be regarded as by-products evolved at the successive stages in the disintegration of the atoms of the elements concerned.

But it is not only of his own work that Prof. Rutherford treats in the present volume. The history of the matter, from Becquerel's first discovery of the rays from uranium down to the proof by Ramsay and Soddy of the production of helium from the emanation of radium, is set forth in detail,

and the many theories that have been suggested are treated as fully as the importance of each demands, the greater part of the work being devoted to the consideration of the view which the author has done so much to promote. An admirable chapter on experimental methods will be of great use to those who intend to follow up any of the lines of investigation which are explicitly indicated or implicitly suggested in many parts of the book.

But we are doubtful whether the work, in spite of many excellences, will fulfil its primary object. We fear that a student wishing to learn here the first elements of the new science, though possessed of a sound knowledge of general physics, will find progress difficult. The author has fallen into the common error of those who write on subjects they have made peculiarly their own—he forgets that the ideas which have become familiar to him in the course of his work are still strange and difficult to those who approach the matter for the first time. The arguments proffered here are exceedingly condensed, and there is no help afforded to a mind painfully making its way from step to step. This defect is especially noticeable in the considerations on which are founded the equations for the establishment of "radioactive equilibrium" between the decay and the production of some radioactive matter.

The volume is by no means bulky, and it is to be hoped that in a future edition Prof. Rutherford will see his way to amplify his statement of the fundamental arguments, for by rendering the treatise easier to the beginner he would add largely to its value. The printing, illustrations, and index are all of the high quality we are accustomed to expect from the Cambridge University Press.

*The History of the World.* Edited by Dr. H. F. Helmolt. — Vol. II. *Oceania, Eastern Asia, and the Indian Ocean.* (Heinemann.)—A complete list of the subjects treated of in this volume of the world's history would occupy the whole space at our disposal. The first volume dealt with the history of the American continent; the present volume completes the history of the lands which border the Pacific, including the islands of that ocean, and carries the story forward across the core of the Asiatic continent to the frontiers of Europe on the one hand, and to the African shores of the Indian Ocean on the other. It thus embraces the history of the greater part of the population of the globe, and includes societies at levels of culture so widely different as the primitive and loosely organized aborigines of Australia and the highly civilized communities of India, Japan, and China. The book is, of course, primarily intended for the general reader, but, even so, we think that more space might have been given to the section dealing with China, Japan, and Korea, which runs only to 122 pages, and is consequently treated on quite conventional lines. More breadth of treatment is secured in the section on Central Asia and Siberia, in which the writer, Dr. Schurtz, brings out clearly the unity which marks the history of that region. A short sketch of the physical conditions of Central Asia and the adjoining regions presents the lines along which their history was destined to run, for this region affords one of the classic illustrations of the connexion between geographical cause and historical effect. The distribution of the mountains and permanent watercourses, of the steppe lands, of the deserts, and of the oases by which they

could be crossed, have from the beginning, and more inevitably as the desiccation of the centre of the continent proceeded, determined the lines of migration and the areas of settlement. From east to west, from west to east, backward and forward the pendulum of race movement has swung, and if the hordes of horsemen which poured from the eastern steppes of Asia once beat at the gates of Europe, Nemesis in the twentieth century has willed that the victory should rest with the steppe dwellers of the West, who have pushed forward the confines of the Russian Empire past the furthest frontiers of Genghiz Khan, and established themselves at last on the shores of the Pacific. Two great struggles have been fought out: one the impulse of the nomadic peoples to overrun the entire steppe region which stretches from Manchuria to Hungary, carrying with them their pastoral and nomadic habits of life, the other their long pressure against the settled agricultural regions of China, India, Persia, and even Europe. It is impossible to read the history of Central Asia intelligently without considering the phenomena which nomadism presents. Dr. Schurtz, following Hahn, regards agriculture as historically earlier than cattle breeding, even on the steppes. Hahn's work is less well known in this country than in Germany, but in view of his researches it would be difficult to maintain the classic thesis that the invariable sequence is from hunting to the domestication of animals, and from the domestication of animals to agriculture. The two, as he has proved, develop side by side. Nomadism as an economic form does not make its appearance until breeds have been improved under domestication from a milk-giving point of view, for the nomad, it is needless to point out, depends on the milk, and not on the meat, of his flocks and herds. The development of this new resource made it possible to exploit lands too dry for agriculture, and laid the foundation of that pastoral mode of life which found nomadism economically more advantageous than settlement, and which developed as a result the patriarchal family, a large mobile unit, accustomed to act in concert over wide areas. The mobility of the nomad, however, is his weakness as well as his strength, and the vast empires created by the great nomad chiefs who ravaged Asia and pushed into Europe fell through the operation, carried to a logical conclusion, of the same forces which created them.

From Central Asia, by a curious and not very obvious sequence, we pass to the history of Australia and Oceania, and the narrative then returns to continental Asia, summarizing the history of India, Ceylon, and Indo-China. A chapter deals with Indonesia—

"the largest group of islands in the world, which stretches out in front of India to the south-east, and forms the stepping-stone to the mainland of Australia, on the one side, and to the Melanesian archipelagoes and the island realm of Oceania on the other."

The term Indonesian in this country is commonly used to denote all the peoples of Malaysia and Polynesia who are neither Malays nor Papuans, while for Dr. Schurtz Indonesia is a geographical expression denoting "the region inhabited by that peculiar brown straight-haired race to which we give the name Malayan." It is unfortunate that there should be a difference of usage.

The final chapter, by Prof. Karl Weule, is a suggestive essay on the historical importance of the Indian Ocean. This ocean partakes, as Ratzel and others have pointed out, of the nature of an inland sea, a circumstance which has influenced its history, as, for example, in the extraordinary extension of Islam southwards along its African and eastwards along its Asiatic shores. The advance of the white man into its waters and along its coasts called into play a new set of forces, economic and political, and trans-

formed it into a part of the universal ocean. The cutting of the Suez Canal, besides indirectly bringing Germany and Italy into the field of colonial expansion, shifted the centre of gravity eastwards, making the Pacific the true objective, to which the Indian Ocean is the key. It is in view of this, as Prof. Weule acutely points out, that Russia is constrained to make for the Persian Gulf, and that Britain aims at strengthening her position on the western shores of the Indian Ocean by establishing a trans-continental control of East Africa. We notice that in this volume, as in its predecessors, the German spelling of place-names is frequently retained—a sign of careless editing. The usage, however, is not even consistent, as, for example, on p. 126 we have Chorasán, and on p. 180 and elsewhere Khorasan.

#### THE CONVERSAZIONE OF THE ROYAL SOCIETY.

THE interest of the different exhibits shown at Burlington House last Friday week was more solid than sensational, and no new discoveries, such as that of radioactivity, here came to light for the first time. One of the few exhibits demonstrating a new principle was that of Mr. Sherard Cowper-Coles, who explained that iron, copper (and alloys of copper), aluminium, nickel, and some other metals, if placed in zinc dust and exposed to a temperature far below the melting-point of zinc, will yet receive a coating of that metal which seems to penetrate some distance below the surface. No statement was made as to the rationale of the process, which is to be commercially applied under the name of "Sherardizing," but it seems possible that it may depend upon the electrical phenomenon of cataphoresis. Many very ingenious applications of already-known principles were, however, shown, as in the arrangements of Mr. H. H. Cunyngame and Mr. Bertram Blount for conveniently producing high temperatures. Of these, the first-named uses as his source of heat either petroleum or gas, but jackets his furnace with a thick layer of non-conducting material, with the result that no external radiation of heat takes place, and only one-fourth or even one-sixth of the usual amount of fuel need be employed. Mr. Bertram Blount, on the other hand, uses electricity as his source of heat, the current being passed through a strongly resisting mixture of siloxicon and graphite, with which the porcelain tube containing the substance to be heated is surrounded. In another exhibit by the same contributor the resisting jacket is composed of platinum foil, and with either it is claimed that a temperature of 1,500°C. can be obtained in a very short time. Among new apparatus for the study of light is the high-power microscope of Mr. J. W. Gordon, who uses an oscillating opalescent screen in the view-plane of his principal microscope for expanding the transmitted wave front, and as a secondary source of radiation. By this means he is able to magnify to the extent of 10,000 diameters without the blemishes noted by Helmholtz. Exhibits showing the application of three-colour photography to the production of lantern-slides were also displayed by Mr. Sanger-Shepherd and Sir William Abney, the former using a water-colour ink of the colour complementary to that sought to be produced, in a film of gelatine, while the last-named employs the spectrum colour alone.

In Sound a "buzzer," consisting of a thick steel rod supported at nodal points and carrying a microphone, was shown by the National Physical Laboratory for use in measuring inductances and capacities. It gives a nearly pure note of 2,000 vibrations per second, the indicating instrument being a telephone. Mr. T. C. Porter also exhibited a method of mechanically reinforcing sounds by the combustion of a mixture of coal-gas and air, and the Hon. C. A. Parsons an instrument called the auxetophone,



In which the ordinary reproducing diaphragm of the gramophone is replaced by a valve supplied with air from a bellows. By this he claims that the sound reproduced can not only be largely increased, but that the sound leaving the trumpet of the instrument should exactly reproduce that entering it. Demonstrations which were given in the meeting room went far to vindicate this claim, the vocal and instrumental music reproduced leaving nothing to be desired on the score of loudness. On the other hand, the usual disagreeable buzzing was not eliminated, and an extremely shrill note, certainly not in the sounds recorded, appeared at intervals, but was probably due to some local defect in the instrument.

In Electricity the principal exhibit was the apparatus of Prof. Fleming for the study of stationary waves, in which, by means of a solenoid some six feet long of silk-covered wire, made active by the now familiar series of induction coil, condensers, spark-gap, and adjustable resistance, the position of the different nodes and loops was demonstrated by the luminosity or the reverse of exhausted tubes filled with carbonic dioxide and held in the hand of the observer. A metric scale fixed behind the solenoid enables us to measure the wave length of the nodes, and to verify that they are in approximate correspondence with the first five harmonics of a closed organ-pipe. The apparatus therefore demonstrates for us the phenomena exhibited by that of Prof. Seibt, but with the advantages of exact measurement and the abolition of the dark room. The secondary battery of Edison, which has been introduced to the public in other ways, was also exhibited by Mr. Hibbert and Mr. Dick. The active elements are iron and nickel peroxide, with a solution of caustic potash, and it is claimed for it that the addition of a little distilled water from time to time is all that it requires besides recharging, there being no corrosion of the plates. The electro-motive force, however, is low, being about 1½ volts.

Some excellently made instruments of precision, including a new form of Wheatstone's bridge, volt and ampère metres, and an electrical micrometer, were also shown by Col. Crompton, and the National Physical Laboratory sent some apparatus of great ingenuity for electric thermometry. Before leaving the department of physics it may be convenient to mention the new phosphorescent materials shown by Mr. H. Jackson, who demonstrated that compounds of zinc, strontium, aluminium, calcium, and the like, show different degrees and durations of phosphorescence according to their basic or acidic character, and that they were differently affected by violet and ultra-violet light, electric discharge *in vacuo*, heat and friction. The experiments shown may mark an epoch in the recently begun study of phosphorescence, as the photographs of Dr. Alan B. Green showing the capacity of bacteria for retaining and transmitting the radiations of radium may do for bacteriology. Of some importance, too, were the new minerals from Ceylon shown by the Director of the Imperial Institute, one of which, called thorianite, was said to contain 76 per cent. of thorium, and is found by Sir William Ramsay to give 3.5 of helium per gram.

To come to the more direct study of nature, Sir Norman Lockyer showed some interesting photographs evidencing the distribution of sunspots, and the relation of solar prominences to the different forms of the corona, together with some data for determining the relative temperature of the stars. The Royal Astronomical Society sent some transparencies, taken with the spectro-heliograph, of the masses of hydrogen and calcium vapour apparently surrounding the great sunspot of October last; Mr. Franklin Adams some specimens of a photographic atlas of the heavens, with several new features; and Mr. Wilson-Barker some excellent photographs of clouds.

In Geography (to use the word widely) Lord Avebury showed some models, made on a new system, of mountains in course of formation, the plastic substances used being pieces of baize and layers of sand. These were placed in a press enabling lateral pressure to be applied in two directions at right angles to each other, a piece of glass being laid over all. It was claimed that by this means the ridges in the lower layers are narrower, shorter, and more broken up than in the higher layers, which apparently corresponds with the observations made upon natural mountains. Demonstrations in the meeting room were given by Mr. Franklin Fox of the works in progress at the Simplon Tunnel through the Alps, and the bridge over the gorge of the Victoria Falls of the Zambesi, which it is said will form the great gateway into the interior of Southern Central Africa. Much valuable information was given by the Imperial Institute exhibits showing the result of certain inquiries into the possibility of increasing the cotton-growing area of the Empire, and by samples of pearl oysters from Ceylon, with studies of the cestode parasites which are the ultimate cause of the gem.

In Meteorology must be noticed Dr. W. N. Shaw's sensitive barograph, which, by means of an inverted cylinder floating on mercury, records minute changes of pressure and temperature—and the instruments designed by M. Tesserene de Bort, exhibited by their maker, Mr. W. H. Dines, for recording changes of pressure in the upper atmosphere by means of kites.

In Biology there were to be seen the microscopic slides of Prof. Farmer and others, showing very clearly the nuclear division of the cells in the cancerous and other malignant growths of human body, with the view of proving that these scourges of humanity pass through the changes characteristic of the normal reproductive tissue; and Dr. Nuttall's specimens of ticks which are, according to him, responsible for the Texas or red-water and Rhodesian fevers in cattle and sheep, relapsing fever in man, and many fatal diseases in dogs, fowls, and geese. In all these cases the determining element in the malady seems to be a parasite developed in the blood, to which the tick acts as carrier. Some curious studies, exhibiting the origin of the Uredinæ, or rust fungi, were sent by Prof. Marshall Ward, while Mr. V. H. Blackman showed by other microscopical preparations that in their reproduction they exhibit the phenomenon of alternately sexual and asexual generation, the sexual cells possessing single and the asexual paired nuclei. Mr. A. W. Hill also showed some plants and photographs from the High Andes, which were an instance of adaptation to environment in their very long tap-roots, enabling them, as the observer thinks, to absorb the water they require from the warmer soil a long way below the surface. Prof. Karl Pearson's studies of 'The English Skull' would have been better for more lengthy explanation; but one must not forget to notice the Differentiator of Dr. Erskine-Murray, which enables the observer to draw "curves" as it were automatically, the process being adaptable, in the words of the exhibitor, to "all results in.....investigations which involve changes, whether in space or time."

#### SOCIETIES.

ASTRONOMICAL.—May 13.—Prof. H. H. Turner, President, in the chair.—The Secretary gave an account of a paper by Dr. Downing on the definitive places of the standard stars for the northern zones of the 'Astronomische Gesellschaft'; and of two papers by Mr. Cowell on the errors of the moon in longitude.—A short account was also given of further series of double-star measures by the Rev. T. E. Espin.—The Astronomer Royal read a paper on the new Greenwich micrometer for measuring the photographs of Eros. As the measures were required for the purpose of determining the solar parallax, a greater degree of accuracy was necessary

than for the astrographic plates. This accuracy appeared to be obtained with the new instrument, which had been designed on the lines of Mr. Hinks's Cambridge measuring machine. Its errors were very small, and the results so far obtained extremely accordant. The instrument was fully described, and illustrated by photographs shown on the screen.—Mr. Franklin-Adams read a paper on his photographic charts of the heavens on Argelander's scale of 1"=20mm., taken with special reference to the Milky Way. After many experiments and much preliminary work, a 10-inch lens was made by Messrs. Cooke & Sons from designs by Mr. Dennis Taylor, and fitted with a special mounting of the English form, with two 6-inch guiding telescopes. The instrument was taken to the Cape in June, 1903, and erected in the grounds of the Royal Observatory. The work had been practically completed, the whole southern heavens being photographed on 115 plates, each 15 in. square, with an exposure of two hours each, as well as other series of plates with the 10-inch and 6-inch lenses. The lenses gave excellent definition and good star images, even towards the edges of the plate. The instrument was described and illustrated, and specimens of the plates shown on the screen.—Mr. Bellamy read a paper on a new cluster in Cygnus.—Other papers were taken as read.

ENTOMOLOGICAL.—May 4.—Prof. E. B. Poulton, President, in the chair.—Mr. W. J. Kaye exhibited a piece of *Eupatorium macrophyllum* from British Guiana, the white flowers of which are very attractive to the Lycoræ, Melinæ, and Mechanitig species of that region; and a remarkable larva-like twig of birch. The resemblance was so complete that even the head, the segments, the appressed legs, and the anal claspers appeared to be represented, while the pose of "the larva was most lifelike." It had been found on Oxshott heath while larvae of *Geometra papilionaria* were being searched for. He also exhibited on behalf of Mr. C. P. Pickett a pupa of *Rumia cratagata*, which had spun up in an empty pupa case of *Pieris brassica*. The latter was on the roof of a breeding-cage, and the Geometrid larva had completely crept inside to spin its cocoon.—Mr. J. E. Collin exhibited *Corethra obscuripes*, v. d. Wolf (! = *C. fusca*, Staeg.), a little-known species of the genus, and new to the British list, which he had found in some numbers round a recently formed pond in Mr. Verrall's garden at Newmarket.—Mr. G. T. Porritt exhibited a living larva of *Agrotis ashworthii*, of which species he had found considerable numbers on one of the mountains of Carnarvonshire during the last week in April.—Commander J. J. Walker exhibited a gall sent him by Mr. Harold S. Mort, identified by Mr. Freggatt as *Brachycephalus duplex*, Schrader, and found at Wentworth Falls, Blue Mountains, N.S.W., where it was by no means common.—Mr. G. H. Verrall exhibited three specimens (from the Hope Collection at Oxford) of *Neotamus cothurnatus*, Meig., an Asilid not previously recorded as British. They were taken near Oxford by Mr. W. Holland.—He also stated that the Anthrax exhibited at the last meeting on behalf of Mr. R. G. Bradley was *A. circumdata*, Meig., a species recorded before, but not observed for more than fifty years past.—The President exhibited a longicorn beetle captured near Malvern, Natal, by Mr. C. N. Barker, together with a large Bracon from the same locality, to which it showed a close superficial resemblance during movement.—Mr. H. J. Turner exhibited living larvae and cases of several species of the lepidopterous genus *Coleophora*, and contributed notes upon them.—Dr. A. Jefferis Turner communicated a paper entitled 'A Classification of the Australian Lymantriadæ'.—Dr. F. A. Dixey read a paper by Major Neville Manders, entitled 'Some Breeding Experiments on *Caloptilia pyranthi*, and Notes on the Migration of Butterflies in Ceylon.'

METEOROLOGICAL.—May 18.—Capt. D. Wilson-Barker, President, in the chair.—The Hon. F. A. Rollo Russell read a paper on 'The Principal Causes of Rain,' in which he stated that the chief causes of rain are only four, but several of these are often in co-operation. These causes may be briefly described as follows: (1) The forced ascent of moist air by the slopes of mountains; (2) a mass of air invading rather suddenly another mass moving from an opposite direction, and maintaining its flow below the opposing current which it displaces; (3) the ascent of more or less moist air through heavier and colder air to a height where condensation of vapour takes place; (4) the mixture of currents of air from different directions.—A paper by Mr. W. C. Nash on 'The Observations of Rainfall at the Royal Observatory, Greenwich, in the Years 1815 to 1903,' was also read. The author has made a full inquiry into the circumstances relating to the early history of the register, and has drawn up an authoritative table of rainfall for the

long period of eighty-nine years. The average annual rainfall is 24.36 in., and the number of rainy days 157. The greatest fall was 35.54 in. in 1903, and the least fall 16.38 in. in 1858. During the five months January to May no monthly fall exceeding 4.37 in. was recorded, but in the remaining seven months there were twenty-four falls exceeding 5 in. Light falls of rain are spread principally through the nine months January to September, with a decided preponderance in spring.

**MATHEMATICAL.**—May 12.—Dr. E. W. Hobson, V.P., in the chair.—Mr. G. Birtwhistle was admitted into the Society.—The following papers were communicated: 'On Perpetuant Syzygies,' by Messrs. A. Young and P. W. Wood; 'On the Evaluation of certain Definite Integrals by means of Gamma Functions'; and 'On Generalizations of Legendre's Formula connecting the Periods of Elliptic Integrals,' by Mr. A. L. Dixon.—'Note on the Integration of Linear Differential Equations,' by Dr. H. F. Baker, —and 'Some Properties of a Generalized Gamma Function,' by the Rev. F. H. Jackson.—Informal communications were made as follows: 'The Geometrical Representation of Imaginary Points,' by Mr. G. B. Mathews, —and 'A Collation of Kessler's and Hertz's Tables of the Residue Index with Shanks's Table of the Hauptexponent,' by Lieut.-Col. A. Cunningham.

**PHYSICAL.**—May 6.—Mr. J. Swinburne, V.P., in the chair.—A paper entitled 'Some Instruments for the Measurement of Large and Small Alternating Currents' was read by Mr. W. Duddell.—Mr. F. E. Smith exhibited and described the following instruments from the National Physical Laboratory: a mercury-resistance standard, a 10-ohm build-up resistance-box, and an astatic galvanometer.

**HELLENIC.**—May 3.—Mr. Talfourd Ely in the chair.—Prof. Ridgeway read a paper on 'The Origin of Greek Tragedy.' Scholars were agreed (1) that it originated in the worship of Dionysus, (2) that it was invented by the Dorians, (3) that the Satyric drama was invented by the same Dorians, and (4) that the *thymele* was from the outset the altar of Dionysus. All these propositions are either wholly or in part untrue. (1) Taking first the Dorian theory, Prof. Ridgeway showed that Aristotle ('Poet.' 3) did not say that the Dorians had invented tragedy, but only incidentally cites a claim put forward by them, which he does not endorse. Again, there is nothing Dorian in the choruses of Greek plays except the long *a*, which also existed in old Attic and other Greek dialects (cf. Ridgeway, 'Early Age of Greece,' vol. i. p. 670). It was very improbable that the Athenians would borrow for their sacred songs the dialect of the Dorians, whom they would not even admit to worship in their temples (Herod. v. 72). Arion first brought out the dithyramb at Corinth, *temp.* Periander (Herod. i. 23); but as he was a Lesbian the invention or development of the dithyramb cannot be ascribed to Dorians. (2) Dionysus was a new-comer in Greece. In Homer he is a Thracian deity, and tradition said that his worship was introduced into Attica and Athens by Pegasus and Amphictyon respectively. His great sanctuary in Thrace was his oracle in the heart of the Pangean range, amongst the Satræ, who had never been conquered, and who were aboriginal melanochrous Thracians, whose social habits were lax, no restraint being placed on the girls before marriage. The Satyræ have been long held to be nothing more than the Satræ, and the Satyræ and Bacchæ of Dionysus are simply the young men and young women of the tribe, and in their orgies are reflected the habits of the people, and the very dress of the Bacchantes—the fox-skin and the fawn-skin—is only the habitual attire of the Thracians. As among many modern savages licentious ceremonies are held to ensure fertility and good crops, this cult gradually made its way into Greece. But there were plenty of dances and ceremonies to produce crops in Greece before that date. Homer has various references to dances; and at Brauron, in Attica, there was a bear dance very similar to modern savage dances, which must have been very primitive, whilst the monuments of the Bronze (Mycenæan) Age of Greece show evidence of similar ceremonies. At Sicyon, in Argolis—the very region where the Dorians are supposed to have invented tragedy—there were "tragic dances" of great antiquity. Adrastus (one of the pre-Achæan and pre-Dorian royal family of Argolis) had reigned there, and his tomb in the market-place was an object of great veneration, as was usual with the tombs of founders and great chiefs (cf. Brasidas at Amphipolis, Battus at Cyrene, &c.). The souls of such great men were venerated with sacrifices poured into holes in or near their graves, and in return the dead kept watch and ward over their people, and even used their influence beneath the earth to make the crops grow. The Sicyonians not only sacrificed to Adrastus, but

honoured him with tragic dances referring to his sorrows, not honouring Dionysus. The ancient population had expelled the Dorian oligarchy (676 B.C.) under Orthagoras, whose descendants reigned for nearly a century. The last of these, Cleisthenes, being at war with Argos, stopped the rhapsodes from reciting Homer, because he sang of Argos and the Argives; and he also wished to evict Adrastus from the city (Herod. v. 67) because he was an Argive. Being refused permission by the Pythian prophetess, he obtained from Thebes the bones of Melanippus, Adrastus's great enemy, and having safely deposited them in the Prytæneum, he assigned the chorus to Dionysus and the sacrifices to Melanippus, thus meaning to starve Adrastus out of the town. All writers have hitherto, without reason, assumed that Cleisthenes "restored" (*ἀπέδωκε*) the choruses to Dionysus, but Herodotus (i. 13) when he uses *ἀποδύναμι*=restore, adds *ὁρίσω*, and not a word is said in the preceding narrative of the democracy having taken away choruses from Dionysus. They had been plainly sacrificing for many generations to the old king, and Dionysus had not yet got into Sicyon. The tragic chorus had danced round the tomb of Adrastus as they represented his sorrows; and when the worship of Dionysus was introduced and sacrifice was offered to him with fire, the tomb of the hero became the altar (cf. the tomb in Æsch. 'Chœphoræ'). In every village of Greece the local hero was especially venerated. At Tegea, in Arcadia, there was an excellent example of a dramatic performance in honour of a hero's sufferings, on which was superimposed the worship not of Dionysus, but of Apollo (Paus. viii. 53). One Sœphrus was murdered by his brother, who was at once shot by Artemis. Afterwards the crops failed, until the Tegeans, by order of Delphi, honoured Sœphrus. There were various performances, one of which was a dramatization of the slaying of the murderer by Artemis. Thus the local hero could make the crops grow or fail, and his ghost was pleased by having its sufferings in the flesh dramatized. At the funerals of warriors chariot-races, &c., were held to please the spirits. The souls of the Phœceans slain unjustly (Herod. i. 167) had to be appeased with annual games. The drama therefore originated in Greece in the worship of the dead long before Dionysus came from Thrace. (3) The only really Dionysiac part of tragedy is the Satyric drama. When the cult of Dionysus was superimposed on that of Adrastus or any other local hero, to the old performance in honour of the dead was added a chorus in honour of the Thracian god, his tribesmen (Satyræ) from Pangeum forming the chorus. This explains why out of fifty plays of Pratinas, thirty-two were Satyric dramas. As time went on the Satyric drama referred less and less to Dionysus, and finally disappeared. In conclusion Prof. Ridgeway pointed out that the great step in the development of tragedy effected by Thespis was not the invention of the single actor or the use of tragedy for moral purposes, but rather the fact that he detached what had hitherto been a piece of religious ritual attached to a particular shrine, and raised it into a great form of literature which could be acted anywhere. Thus Horace's statement that Thespis carried about his plays on waggons is quite right. It was the same with the beginnings of the medieval drama. Passion plays were pieces of ritual performed at churches in honour of the sufferings of Christ, but gradually companies of strolling players began to perform dramas anywhere and on any subject.—In the discussion which followed Prof. Ernest Gardner admitted that in his brilliant paper Prof. Ridgeway had made out many points against the accepted views, which had originally been based on too narrow a conception of Greek religion. But not all early dramatic performances—e.g., the combat at Delphi between Apollo and the Python—were connected with heroes, though they certainly in many cases had relation to the fertility of the soil. Such performances contained the germs of drama, but yet did not develop into drama as we know it except at Athens and in connexion with the worship of Dionysus. In this sense the accepted view was justified.—Prof. G. G. Murray quoted in confirmation of Prof. Ridgeway's thesis many passages from works of Euripides and other dramatists where either a tomb played a prominent part in the action or where dirges were introduced.—Sir H. Howarth thought that Prof. Ridgeway had proved that the Dorians were not the originators of drama, and also that germs of drama were found among all primitive peoples. The Greeks in the literary age naturally claimed a home-birth for the art they developed so marvelously. The drama unquestionably received a great impetus from the Dionysiac festivals, but its basis was funeral and world-wide.—Prof. Ridgeway in reply admitted the part played by the worship of Dionysus in the development of the drama, but pointed out that he had concerned himself mainly with its origin.

**BRITISH NUMISMATIC.**—May 11.—Mr. P. Carlyon-Britton, President, in the chair.—Ten new Members were elected, and eighteen applications for membership received.—Exhibitions:—By the President, two remarkable specimens of the early British coinage: (1) A silver coin of Cunobeline, obv. CVN in a tablet as Evans, x. 4, but rev. an animal to left—above, a dotted circle enclosing a pellet; below, CAM. This adds another reverse type to our knowledge of the coinage of Cunobeline, and Mr. Carlyon-Britton drew attention to the fact that a somewhat similar animal and the same ornament are to be found on silver coins of Eadberht of Northumbria. (2) A copper specimen of the same king, as Evans, xi. 8, but with portions of the legend CAMV in the exergue of the reverse. By Mr. Talbot Ready, two interesting examples of British ring-money, viz. small circular sections of gold bent to the ordinary pennaular form, one found at Abingdon, the other at Wallingford; also an unpublished salute of Henry VI. struck at Châlons-sur-Marne, with m.m. crescent. By Mr. J. Burham Safford, four rare Irish tokens.—An impression of the Society's seal was exhibited and unanimously approved. It is designed after the beautiful Jacobite medal on which Britannia is standing on the British shore, watching the horizon, and in this instance, with the legend AMORE PATRIÆ above, it personifies the general union of Britain, the Colonies, and America in the objects of the Society.—Mr. F. Stroud, Recorder of Tewkesbury, spoke on the origin and application of the *Eawrgat* legends in the reign of Charles I., exhibiting specimens of the Oxford three-pound piece and of the Commonwealth crown of 1649. Mr. Stroud was asked to contribute a paper upon the subject to the Society's *Journal*.—Dr. Philip Nelson contributed a complete monograph on 'The Copper Coinage of Ireland,' which will be published in the *Journal*. Trays of coins supplied by the author, and by Mr. Hoblyn and Mr. Lionel Fletcher, who have assisted Dr. Nelson, were shown in illustration of the series.

## MEETINGS NEXT WEEK.

- TUES. Linnean, 3.—Annual Meeting.  
— Royal Institution, 6.—'The Solar Corona,' Lecture I., Mr. H. F. Newall.  
WED. United Service Institution, 3.—'Problems of Neutrality, illustrated by the Russo-Japanese War,' Rev. Prof. T. J. Lawrence.  
— Geological, 8.—'The Occurrence of a Limestone with Upper Gault Fossils at Barnwell, near Cambridge,' Mr. W. G. F. Fensholt; 'The Age of the Llyn-Fadnir Dykes,' Mr. J. V. Eiden.  
THURS. Royal Institution, 5.—'Literature and the State,' Lecture I., Mr. H. G. Wells.  
— Institution of Electrical Engineers, 8.—Annual Meeting; 'High-Speed Electric Railway Experiments on the Marienfeld-Zossen Line,' Mr. A. Siemens.  
FRI. Physical, 6.—'The Law of Action between Magnets and its Bearing on the Determination of the Horizontal Component of the Earth's Magnetic Field with Unifilar Magnetometers,' Dr. C. Chree; 'The Ascertained Absence of Effects of Motion through the Ether in relation to the Constitution of Matter on the Fitzgerald-Lorentz Hypothesis,' Prof. J. Larmor; 'Coherence and Incoherence,' Dr. P. E. Shaw and Mr. C. A. B. Garrett.  
— Royal Institution, 9.—'The Progress of Oceanography,' H.S.H. Albert Prince of Monaco.  
SAT. Royal Institution, 3.—'Speiserberg in the Seventeenth Century,' Lecture I., Sir W. M. Conway.

## Scientific Gossip.

FRENCH science has suffered another serious loss in the death of M. Etienne Jules Marey, the distinguished physiologist. M. Marey was born at Beaune (Côte-d'Or) on March 5th, 1830, and was appointed Professor of Natural History at the Collège de France in 1869. In December, 1878, he succeeded Claude Bernard at the Académie des Sciences, and in 1892 the Académie de Médecine elected him a member of that body. In 1863 he published a work entitled 'Physiologie Médicale de la Circulation du Sang,' and this was followed by a number of other learned works on medical science. A very fine medal, the work of M. Paul Richer, was struck in his honour and presented to him in January, 1902.

GEOLOGISTS who are interested in the metropolitan area will welcome the appearance of a map of the London district just issued by the Geological Survey. Rather more than thirty years ago the Survey brought out a drift map of 'London and its Environs,' but as it was coloured by hand, and the colours were complicated, the price was as high as thirty shillings. This map is superseded by the one just published. The new issue is on the same scale—one inch to the mile; but as it is printed in colours by the Ordnance Survey at Southampton, its price is only one fifth that of the former map; moreover, it is published in four sheets,



each of which may be had separately. Although mainly a reproduction of the earlier publication, the new map embodies the results of a recent survey of some of the gravels and brick-earths of the Thames Valley—deposits which have peculiar interest in that they contain the early relics of man and the contemporary fauna.

THERE have just been published as Parliamentary Papers the Report on Admiralty Surveys for the Year 1903, by the Hydrographer (2d.); and the Annual Report of the Astronomer Royal for Scotland (3d.).

IN the April number of the *Astrophysical Journal* Mr. Heber D. Curtis, of the Lick Observatory, gives a definitive determination of the orbit of the spectroscopic binary  $\epsilon$  Pegasi, remarkable for the shortness of its period. It was discovered to be a binary by Prof. (now Director) Campbell in 1899. The present investigation is founded on forty-three plates taken with the Mills spectrograph between October, 1897, and December, 1903. The period finally obtained amounts to 10.21312 days in length. Dr. Aitken's examinations with the 36-inch refractor have failed to detect any visual evidence of duplicity. The eccentricity of the orbit amounts, according to Mr. Curtis, to not more than 0.0085.

Two new variable stars are announced: var. 18, 1904, Ophiuchi, by Madame Ceraski, in her examination of M. Blajko's photographic plates at Moscow, by which it was found to change from the ninth to the twelfth magnitude; and var. 19, 1904, Leonis Minoris, by Dr. Anderson at Edinburgh, who found that that star slowly decreased from the 8.4 magnitude on March 10th to the 8.9 on April 30th.

DR. W. LUTHER publishes the results of observations of thirty-five small planets, obtained at the Düsseldorf Observatory, and Dr. J. Palisa those from visual observations of three of the most recent discoveries, which were detected by registration on photographic plates at Prof. Max Wolf's observatory at Heidelberg. Dr. Palisa suggests that several observatories should co-operate in a scheme for the formation of a series of star-charts specially adapted to aid in the visual search for small planets. It is very desirable that these should be of a convenient size for holding in the hand whilst comparing them with the heavens.

## FINE ARTS

*Six Lectures on Painting.* By G. Clausen, A.R.A. (Stock.)

WE should doubt whether since the days of Reynolds's memorable discourses the students in the Royal Academy schools have ever listened to such stimulating and helpful guidance as Mr. Clausen has provided in these lectures. They are not, it is true, comparable with Sir Joshua's in point of learning; they do not, like his, represent the highest pitch of contemporary scholarship; indeed, Mr. Clausen rarely refers to the older schools of painting without making some statement that the scientific criticism of to-day would regard as erroneous; but they are like the first President's discourses in their transparent sincerity, their humble zeal for what is noblest in art, and their entire freedom from self-consciousness or pretension.

Like Sir Joshua, too, Mr. Clausen always keeps before the students the ideal of noble achievement, and inculcates a humble apprenticeship to the great masters of the past. In this he finds the best antidote to the crude conceit and love of display which are too likely to arise from modern training, with

its almost total absence of traditional principle. He himself is keenly alive to the drawbacks of this state of anarchy. "Our wider knowledge has brought uncertainty, and every man is a law unto himself." He also recognizes the danger of painting for big exhibitions as opposed to the fulfilling of definite commissions.

He begins by pointing out the great qualities of the Italian primitives: the clearness and definiteness of their vision, the lucidity and directness of their expression, the perfection of their technique, and, most of all, their power of conveying the essential qualities of things without illusion. He alludes—too briefly, we think, to correct prevailing fallacies about the purpose of painting—to the necessity of the decorative quality in pictures, and admits that the distinction "between painting which is pictorial and painting which is decorative is an unfortunate one."

The second lecture, on 'Lighting and Arrangement,' contains some excellent sayings about truth to nature. It is, indeed, a relief to find an artist speaking on art who does not merely repeat high-sounding phrases on the subject, but tries, on the contrary, to face the very difficult question of what is meant by it—who sees that one kind of truth is inconsistent with another, and that, however naturalistic our aim, a picture remains a convention. He very wisely gives his pupils some idea of what kind of truth is most worthy of attainment, of the principles by which they may sacrifice the lesser, particular truth for the sake of the greater and more universal. His theme is painting as a "reading of nature, not an inventory."

Of colour and its emotional effects he speaks with real enthusiasm. If anything, Mr. Clausen over-estimates, we think, its relative importance, and at the same time misses something of what should be implied by the word "design." "The rules of drawing," he says, "are fairly definite, and we may claim to know what constitutes good and accurate drawing." The apposition is curious, for the two things are entirely distinct. Of design as a direct means of conveying ideas, of the power that line and mass have by themselves, apart from their meaning as representation, of arousing emotion, he seems to take but little account, and to suppose that the aim of drawing is accomplished when it is accurate enough to be a good vehicle for the colour which is to set the emotional key. This is, we think, unfortunate, because a true conception of what good design means is both harder to acquire and of more fundamental import, even, than expressive colour. Indeed, Mr. Clausen, when he does refer to design and composition, regards them always as merely the art of producing a pleasing balance, a making of "the masses of the picture agreeable to the eye," whereas in fact great composition is always much more than this—is directly significant and expressive of the theme, so that we can tell already much about it before we recognize what is actually represented.

The author's remarks on Titian, Velasquez, and Rembrandt, though they do not bring out anything startlingly new, show wide sympathies and keen appreciation, and are just of the right kind to give pupils a

stimulus to study for themselves. It is the general tone of the book, rather than any particular views, that impresses us so favourably. Mr. Clausen speaks not *ex cathedra*, but as a student himself, and one with whom the love of learning increases with experience. We note, too, with pleasure the absence of all partisanship in his remarks on contemporary art. He sees the importance of Manet and Degas, and speaks of Whistler with no grudging praise, with no belittling insinuations. There is nothing new in this, it is true, either from artists or critics, but what is a new and a most hopeful sign is to have this kind of serious, open-minded, and generous criticism of contemporary art spoken by a member of the Royal Academy to its own students.

*Stained Glass.* By Lewis F. Day. (Chapman & Hall.)—This admirably illustrated and well-written treatise of one hundred and fifty pages forms one of the "Victoria and Albert Museum Art Handbooks." Mr. Lewis Day is well known for his works on ornament and for a more ambitious book than this on painted windows, but this volume is very good of its kind; it will not be despised by the most careful and advanced student in the history or practice of the beautiful art of producing ornaments or pictures in glazing, and ought to be highly valued by younger learners. We can cordially recommend it to clergy and others who want to have some accurate knowledge about old glass of different periods in church windows, or to take intelligent interest in the multiplicity of modern designs, which are sometimes good and sometimes bad, but more often mediocre.

The aim of the book is

"to trace, as clearly as possible, the historic sequence of stained glass—the development, that is to say, of its design, and the gradual perfection of its technique. It has not been thought necessary to dwell upon the period of its decadence."

This aim has been well achieved. The illustrations, though good and sufficiently explanatory of different periods and styles, suffer somewhat from being taken almost entirely from glass in the Victoria and Albert Museum, or from drawings in that art library; but this is inevitable in a book primarily intended for South Kensington students. This decision has, however, its advantages, for it has brought about the inclusion among the plates of a highly interesting and instructive set of working drawings for domestic glass done by G. A. Vischer between 1585 and 1603.

The book concludes with an inventory of stained glass exhibited in the museum. At first it seems rather unfortunate that there are such comparatively few examples of the successive stages of English glass. But regret becomes modified when it is recollected, with satisfaction, that the tendency has happily now for some time been to retain with much jealousy old stained glass, however fragmentary, in the windows for which it was constructed. If a good inventory could be compiled of all the old glass in English churches of different periods, it would be of great value. This has been accomplished for two or three of the home counties by local archaeological societies. Such a list would form a most valuable appendix to a future issue of this manual, and no one could do better justice to it than Mr. Lewis Day.

The index to this book is not what it should be, for there are various omissions. For instance, we look in vain for any reference in the index to the remarkable and noteworthy glass of Norbury church, Derbyshire; but there are two good illustrations of Norbury glass, one of a shield of the English lions, with a charming label of five points, each point charged with three fleurs-de-lis, and the other of an elaborate

Decorated grisaille pattern, with varieties of which the side windows of the chancel are filled.

#### CLASSICAL ARCHÆOLOGY.

*The Temple Cyclopædic Primers.—A Manual of Greek Antiquities.* By Prof. R. Maisch. Translated by L. D. Barnett. (Dent & Co.)—English teachers of classical antiquities are continually confronted with a difficulty. They would like to recommend their pupils to study some of the valuable works which France and Germany have produced; and their pupils—more is the pity—can rarely read French or German. The process of translation has been too slow on our side, and the publishers are assuredly to be commended for their judgment in including a number of translations in this series of shilling manuals. In the present instance Dr. Barnett (who has also contributed the volume on the Greek drama) knows all about the subject, and he writes thoroughly good English, which enables his countrymen not only to read but also to enjoy a useful little book. The illustrations and plans are creditably reproduced, but the translator's eye has missed PELASG. TREPPE on the north side of the Acropolis plan; and KLEPSHYDRA (*ib.*) seems unusual.

*The Little Guides.—Rome.* By C. G. Ellaby. Illustrated by B. C. Boulter. (Methuen.)—Few subjects are more fascinating to think about, read about, write about, than the buildings and relics of immortal Rome. The very confusion of the ages—regal, republican, imperial, papal—has much to do with the fascination, bewildering though this confusion is at a first visit. Guide-books for Rome may arrange their information according to chronology or locality—and happy is he who can stay long enough to study the city in both ways.

The present book adopts in the main an arrangement based on chronology of architecture—that is to say, each chapter (except the first and the last) is concerned with a particular class or group of buildings. This is the best feature of the book, *pace* the author, who claims chief merit for "the very pretty illustrations which Mr. Boulter has drawn." A few of the sketches are good (*e.g.*, the Ponte S. Angelo, and the interior of the Pantheon), but Mr. Boulter's Marcus Aurelius will be jerked off his horse if the animal brings down (fortunately it will not) its off fore-leg; and the Colosseum and the Arch of Constantine are not fairly represented by one-half of themselves, nor the Tomb of Clement XIII. by one-third. Plans, however prettily arranged and lettered, must be provided with scales.

Mr. Ellaby has studied architecture, and taken some pains with his work; but his style is slipshod, and his pages do no credit to his scholarship or proof-reading. It cannot be believed that St. Paul on his journey to Rome would have seen "the great palace of Caracalla, on the Palatine, though the still loftier home of Alexander Severus was not built" (p. 4); Leo IV. was not living in 846 B.C. (p. 30); nor is Commendatore Boni canonized yet, as the words "S. Boni" (p. 86) would lead one to suppose. On p. 17 we find "*Pons Cistio*" and "*M. Aemilius Lepidis*," "*Scala Gemoniae*" on p. 76; on p. 98 "*Septimius Severus*"; on p. 100 "*Divo Ioriano* [*?* *Ioviano*] et *Varioniano* [*?* *Varroniano*] *Consulibus*"; "*Pestum*" on p. 49, "*Pesto*" on p. 248; "*I. [*?* *Q.*] Marcius Rex*" on p. 124; "*Sextus V.*" on pp. 153, 264. Italian is no better off than Latin, for on p. 63 "*Omberto*" misnames the late King of Italy; "*Trinita*" is shorn of its accent on p. 117; "*S. Ambrogio*" occurs on p. 179, and "*Opedale*" in the map (Bartholomew) at the end; and on the plate facing p. 279 Cancellaria is vilely distorted into "Cancalaria."

Nor does English escape awkwardness, if not ill-treatment:—

"The temples used were also as modern churches in Rome are often now."—P. 53.  
"the great temple of Neptune, erected by his minister Agrippa and then restored by Hadrian after its destruction by fire to its former splendour."—P. 59.

"Facing the dome is a real apse."—P. 61.  
"This temple had a double cella place bac to back so as to touch one another."—P. 87.

"The garden near the Tiber is very pretty, with a number of small beds of flowers full of pinks in May and a stone lion."—P. 278.

"The number of monks are even now far too numerous."—P. 288.

"And which" occurs *ad nauseam*.

The book needs a thorough overhauling before it can be regarded as worthy of use by an intelligent traveller.

*Catalogue des Vases Peints du Musée National d'Athènes.* Par M. Collignon et L. Couve. Planches, Photographures de Jules Devillard. (Paris, Fontemoing.)—That a vase catalogue without illustrations is now an anachronism is a criticism that appeared in more than one notice of the text of this catalogue when it was published last year. M. Collignon is unduly severe on his critics in accusing them of not reading the notice, inserted in the text, that plates were to follow. The notice he refers to merely announces plates reproducing the shapes of the vases. However, no one will quarrel with him for being better than his word. The present volume contains just what is wanted, photographic reproductions of representative vases of every class mentioned in the catalogue. As these consist of fifty-two plates, with an average of four or five vases on each, they amply suffice for the purpose. Only a few figures are added in the text, to show details. The text accompanying the plates is a summary of such parts of the catalogue as refer to the vases illustrated. In the plates, which are reproduced by a "net" process, M. Devillard has evidently done his best with the plates supplied to him; the results are satisfactory for vases with a light-coloured ground, especially for the early wares, but in the case of later black-figured and red-figured vases there is too little contrast, and in many cases the design is barely distinguishable; the plates used by the photographer seem not to have been suitable for the purpose; with good isochromatic plates a better result is possible. With the welcome addition of these illustrations, MM. Collignon and Couve's catalogue forms a very convenient and serviceable record of the vases in the Athens Museum.

#### THE ROYAL ACADEMY.

(Second Notice.)

SINCE our last article we have had an opportunity of examining the pictures bought this year by the Council of the Academy under the terms of the Chantrey Bequest. They are a cause for genuine surprise and regret to us. They show that in the construction which we put upon the Council's action in the past when reviewing Mr. MacColl's book we had strained a point in their favour beyond what the facts allowed. We believed that it was partly through carelessness in reading the will, partly through the inheritance of a bad tradition, that the Council had acted as it did; but we quite hoped that when once the true meaning of the will had been pointed out, when once the importance of the national trust committed to their charge had been made plain, they would have taken steps to repudiate the past action of their body, which, since they did not defend it, we must suppose to have been indefensible. Unfortunately this is not the case, and the purchases this year, though by no means worse than has often been the case in past years, are still far from fulfilling the testator's intentions. Mr. Napier Hemy's *London River* (No. 236) is a distinctly good picture. We have always admired Mr. Hemy's work, and this is a good example. But the Chantrey

Bequest has already acquired one specimen from him, and good as Mr. Napier Hemy's canvas is, no one could claim that he occupied so pre-eminent a position in the history of British art that a second work of his should be purchased before the serious gaps in our collection which have so often been pointed out have been filled. And Mr. Hemy's '*London River*' is decidedly the best purchase of the year.—Mr. Pegram's *Sibylla Fatidica* (1694) comes next, but it is only a careful, scholarly, and eminently uninspired work, in which a sculptor of certainly exceptional, but by no means transcendent talent, has essayed a subject beyond the range of his pedestrian muse.—Mr. Wardle's *Fate* (840) is still less remarkable. The general line of the composition is good, though Barye and Mr. Swan have long shown the way to this treatment of beasts of prey, and the colour and tone are restless and inharmonious. There is, indeed, no sign of the artist ever having had any deliberate purpose in them other than that dictated by a desire for general verisimilitude. It is eminently an inartistic picture, though not without talent of a kind. Still, what we urge is not that these pictures are especially bad, nor that with the works at their disposal in the annual show the Committee could have done conspicuously better, unless they had bought Mr. Watts's two exhibits; but that they might, after so much discussion, have realized that a larger field than that of the walls of Burlington House lay open to their choice. Again we must protest that after all the enthusiastic praises which members of the Academy have bestowed on Whistler, the duty of acquiring some specimen of his work for the nation was obviously incumbent upon them. And, as the Council of the Academy must be well aware, there are many other important artists whose work should claim their attention before Mr. Pegram's or Mr. Wardle's if they have any desire to carry out honourably the instructions of this national trust. It may be, indeed, that in pursuing thus their old policy in the face of criticism which they vainly ascribe to base or personal motives, they may find that they have at last overcome the inertia of a too tolerant and easy-going public opinion.

But to return to the exhibition itself. Mr. Clausen's *In the Beanfield* (94) is decidedly one of the most accomplished things he has done, and though he has chosen a rather trying effect, in which positive greens are seen against a chilly mist, an effect which in nature is by no means harmonious, he has managed to avoid leadiness, and given his picture an unusual richness and fulness of colour. We think, too, that his technique is more masterly; he begins to use his brush less as though it were a stick of pastel, to aim more at fusion and flow. Better still in colour is the *Frosty March Morning* (756), which is ablaze in the glittering sunlight, and here nature was more propitious, and all that the artist had to do was to miss nothing of the delightful harmonies of orange earth and pale blue hoarfrost. The other two pictures, though good, are less distinguished, and one, *Gleaners Coming Home* (258), though the composition is ingenious and condensed, is spoilt for us by the return to a mustard yellow colour, for which we think Mr. Clausen has never quite succeeded in finding harmonious relations.

Mr. La Thangue, who is the Bastien Lepage to Mr. Clausen's Millet, sends this year one piece, *A Sussex Farm* (343), in which more than ever before he has overcome his tendency to blackness and leaden tones in the shadows. It is still hard and restless in handling, but he has got a surprising glow of colour, a suffusion of sunlight air.

Mr. Farquharson's *Full Moon and Springtide* (195), which takes the place of honour in the big room, is one of those indisputable achievements which are sure of their full meed of success. It is, indeed, an astonishing rendering of a very difficult and a very poetical effect of



nature. The artist has taken one of those situations which nature sometimes presents, which of themselves arouse emotions such as we get usually only from creations of the human imagination; he has taken his picture ready made, and has reproduced it with real skill. But it is, we think, only a brilliant illustration of a beautiful thing—it has not the peculiar effect on the mind of an original creation. It reproduces a scene, it does not interpret it in the light of the artist's own feeling.—Still less can we praise Mr. Donne's *Golden Dawn* (176), in which such interpretation as there is is wholly of the sensational order. Everything is seen in cruder contrast, in less subtle harmony, than the actual scene would present.

One of the best landscapes in the exhibition, and perhaps the most masterly piece of painting, is Mr. Sant's *On the Moors: Kibryde, Scotland* (706). It is a real delight to come upon this little work, with its fresh and expressive handling, its luminous transparency of colour, its vivifying accents of light, put on with masterly skill. We wish we could imagine it to have been painted recently, but the internal evidence is against a recent date. It serves here to mark how comparatively short a time ago the art of oil painting was still understood.

The sculpture this year is unusually interesting, if only by reason of Mr. Watts's great venture, the *Physical Energy* (1842), in the courtyard. It seems to be a nearly impossible feat to discover a rhythm which will perfectly unite into a single indissoluble whole the figures of a horse and his rider, a rhythm so pervasive and irresistible that it presents us from every point of view with a harmonious play of lines and sequence of planes. Indeed, we know of but one solution which can be held complete—Donatello's. Mr. Watts has not found it. He has had some magnificent glimpses of what a new solution might be like; he has caught it from several points of view, but he has not conceived it in its entirety. Looking from the west—just a little to the north of due west—we get a magnificent impression. From here we find two main lines: one, starting from the horse's hind hoofs and pressing forward and upward to the head and curved fore-leg, is admirably expressive of the forward plunge; the other, made by the curved body of the rider, passing down his right leg and ending in the upright of the horse's fore-leg, at once balances the first line and expresses the counteracting movement of restraint. Something of this beautiful balance of two counterpoising lines of force remains while we walk round until we turn the corner of the horse's head, and then suddenly there is disaster; we find that the lateral saliences on either side have no such controlling rhythm; that the head sticks one way, the fore hoof another, and that the man's body has no ascertainable meaning in the composition. All these saliences, in the perspective of a side view, helped to the harmonious result, and yet to get that, they had to be made meaningless, almost grotesque, in profile. What we have, then, at the worst, is a stupendous *alto relievo*; some day we hope it will be applied to a wall—why not the basement of the National Gallery towards Trafalgar Square?—so that only its astonishing beauties as *alto relievo*, and not its serious defects as sculpture in the round, may be visible. On those beauties it is scarcely necessary to dwell, so apparent must it be that we have at last a heroic design on a heroic scale, and executed with that large and ennobling simplicity, the secret of which seemed to be lost to us for ever. Mr. Watts has found how to build his figures with straight lines, and the discovery has made him a master of the grand style. We have never had anything like this, never the beginnings even of a monumental conception in England before, and we do well to be proud of it.

But we must descend to earth and notice a

very respectable, perhaps not very original attempt in the same direction of large and massive design in Mr. Alfred Turner's statues of *Labour* (1667) and *Maternity* (1670). We may guess from these that the Sheffield Memorial to the late Queen will be the best erected.

Mr. Basil Gotto sends two pieces of unusual promise. His bronze of *Brother Ruffino* (1753) is the more satisfactory as it is the easier subject. The modelling of the face and still more of the hands has a nervous force which is really remarkable. His *Marsyas Defeated* (1841) is also a notable attempt at a very difficult and dry treatment of the figure.—His Majesty had certainly an eye for talent of a kind when he selected Signor Pietro Canonica to execute the portrait busts of the Royal family. It is talent of a kind which does not happen to be sympathetic to us, since the effect is all got by over-modelling, by an exaggeration of the traits of likeness; whereas the effort of all great art is, we take it, in the opposite direction; but the work has the air of an unforgettable personality. One cannot doubt from these and Signor Mancini's portrait that the Italians still have the specific talent for the arts in a higher degree than other nations, but more than almost all others they lack the right inspiration to guide them.

#### THE HAWKINS COLLECTIONS.

THE second portion of the important collections formed by the late Mr. C. H. T. Hawkins has been dispersed by Messrs. Christie during the past fortnight, excellent prices being again realized.

The 10th and 11th inst. were devoted to porcelain. The sale on the 12th began with miniatures: A Lady and Three Children, by Grimaldi, 180*l*. A Gentleman (lot 787), by Engleheart, 140*l*; A Lady (lot 782), by the same, 355*l*; Col. and Mrs. Warburton, by the same, 410*l*; Capt. and Mrs. Archdale, by the same, 210*l*. Hon. Susan Carew, by Coesway, 215*l*; A Lady (lot 807), by the same, 300*l*. Mrs. Crowther, by Engleheart, 220*l*. The snuff-boxes sold on the same day included the following: Oval, panels painted with pastoral and other figure subjects (lot 836), 200*l*. Louis XVI. Oval Gold, with enamel of girl winding a ball of wool (lot 855), 310*l*; another, painted with *genre* subjects (lot 860), 680*l*; another, painted with classical figure compositions (lot 866), 700*l*; another, painted with foliage (lot 869), 700*l*. Oval Vienna Porcelain, miniature of a gentleman by J. Smart (lot 870), 540*l*. Oval Gold, with the Crowning of Cupid and Psyche (lot 871), 310*l*. Louis XVI. Oval Gold, with groups of Cupids (lot 876), 1,250*l*. Louis XVI. Oblong Gold, with pastoral scenes (lot 878), 1,150*l*. Oblong Gold, varicoloured panels with groups of arms (lot 879), 270*l*. Louis XVI. Oval Gold, with Amorini (lot 880), 270*l*; another, panels with Venus, Cupids, &c. (lot 881), 200*l*. Louis XV. Shell-shaped, miniature of a lady (lot 882), 270*l*.

The 13th was notable for the price fetched by Holbein's circular miniature of Frances Howard, Duchess of Norfolk, which realized 2,750*l*. Other miniatures: John Maynard, by J. Hoskins, 140*l*. Lady Arabella Stuart, attributed to Hilliard, 165*l*. Earl of Sandwich, by S. Cooper, 470*l*. Two Small Children, dated 1590, a pair of oval miniatures, in gouache, 1,000*l*. Henry Cromwell, by S. Cooper, 252*l*; General Ireton, by the same, 120*l*. Queen Henrietta Maria, attributed to Hoskins, 105*l*. General Fairfax, by S. Cooper, 152*l*. Gold snuff-boxes: Louis XVI. Oval, with a *genre* subject (lot 932), 220*l*; another, with English miniature of a lady (lot 938), 200*l*; another, with Venus and Adonis, Cupids, &c. (lot 958), 380*l*; another, with peasants carousing (lot 959), 1,650*l*. Oval, with Nymphs diarming Cupid (lot 964), 205*l*. Louis XVI. Oval, with portrait of Henrietta Maria, Duchess of Orleans (lot 966), 230*l*. Louis XV. Oblong Rectangular, with Diana in her car, Cupid, &c. (lot 967), 260*l*. Louis XVI. Oval, with Nymphs sacrificing to Cupid (lot 968), 600*l*; another, with Bacchanalian scenes (lot 969), 380*l*. Louis XV. Oblong, with baskets and sprays of flowers and fruit (lot 970), 400*l*; another, with Mars in a chariot drawn by lions, &c. (lot 971), 600*l*. Louis XVI. Oval, with figure subjects (lot 972), 600*l*.

The miniatures on the 16th included: Philippe, Duc d'Orléans, by Petitot, 136*l*; Louis XIV., by the same, 115*l*; Arthur, Earl of Essex, by the same, 183*l*. A Lady, by P. Oliver (lot 1047), 178*l*. Madame de Jourdis (?), by N. Hilliard, 110*l*. Gold snuff-boxes: Louis XVI. Oval, with landscapes, probably by Serignac (lot 1093), 510*l*; another, with Nymphs diarming Cupid (lot 1094), 240*l*; another, with

a girl nurturing Cupid (lot 1106), 300*l*. Oval, with two Cupids (lot 1107), 215*l*. Louis XVI. Oval, with monogram AB (lot 1108), 225*l*. Early Louis XVI. Oval, with two children (lot 1109), 340*l*. Louis XVI. Oval, with pastoral subjects (lot 1110), 380*l*. Louis XV. Oblong, with pastoral figures after Lancret (lot 1114), 920*l*. Oval Agate Box, with Venus and Cupid (lot 1116), 490*l*. Louis XVI. Oval, with Triumph of Bacchus by Degault (lot 1117), 430*l*; another, with sleeping shepherdess (lot 1118), 300*l*; another, with classical subjects and vases (lot 1119), 1,050*l*. Louis XVI. Octagonal, with Nymphs and Cupids (lot 1120), 400*l*. Louis XVI. Oblong Octagonal, with *genre* subject after Greuze (lot 1221), 290*l*. Louis XV. Oblong, with figures of Fame, Peace, War, &c. (lot 1122), 720*l*.

The sale of the second portion of Mr. Hawkins's collections concluded on the 17th. Miniatures: Mrs. Gillespie, by Engleheart, 378*l*. A Lady, in gouache, profile to the right (lot 1143), 140*l*. Marie Camargo, by Hall, 157*l*. Louis XVI. Oval Chased Gold Box, with a classical subject (lot 1177), 205*l*. Gold snuff-boxes: Louis XVI. Oval, with enamel representing a coronation (lot 1178), 260*l*; another, with classical figures (lot 1182), 250*l*. Old English Presentation, from the City to Admiral Collingwood (lot 1183), 380*l*. Louis XVI. Circular, with basket of flowers by V. Poi (lot 1184), 255*l*. Louis XVI. Oval, chased with infant Bacchanals (lot 1211), 210*l*; another, with pastoral scene (lot 1212), 430*l*. Louis XVI. Oblong, with mythological figures by Degault (lot 1213), 220*l*. Louis XVI. Oval, with motto "Votre fidélité fait ma félicité" (lot 1220), 255*l*; another, with Cupids, &c. (lot 1225), 370*l*; another, with classical subject (lot 1229), 220*l*. Oval, with Venus and Cupids (lot 1231), 355*l*. Louis XVI. Rectangular, with miniatures by Van Blarenbergh (lot 1235), 510*l*. Louis XVI. Small Oval, with baskets and sprays of flowers (lot 1238), 230*l*. English Shell-shaped, with lady by Petitot (lot 1239), 240*l*. Louis XVI. Oval, with Diana and a Nymph (lot 1241), 270*l*; another, with infant Bacchanals (lot 1242), 900*l*. Louis XVI. Oblong, with lady in blue dress (lot 1243), 270*l*; another, with *genre* subjects after Chardin (lot 1244), 820*l*; another, with landscapes by Van Blarenbergh, and miniature of the Pompadour (lot 1245), 550*l*. Louis XVI. Oval, with classical composition (lot 1247), 210*l*. Louis XV. Oblong Snuff-box, of carved rock-crystal (lot 1203), 200*l*. Oblong Dresden Porcelain Snuff-box, with Venus, Cupid, and the dead Adonis (lot 1246), 280*l*. The collection has so far realized 142,000*l*.

#### SALES.

THE Hawkins sale was suspended on the 14th inst. On that day the following works belonging to the Duke of Marlborough were sold at Christie's. Drawings: H. D. van Blarenbergh, Old Paris, 65*l*; The Picture Gallery of the Duc de Choiseul, 577*l*. Pictures: Hobbema, A Woody Landscape, with water-mill, horseman, and beggar, 267*l*. F. Holl, W. E. Gladstone, 472*l*. Sir E. J. Poynter, Phyllis, 168*l*.

The other works were from various collections. Pictures: J. S. Chardin, Still Life on a Table, 1,160*l*. R. van der Weyden, A Triptych, the Madonna and Child, with St. Francis and St. Andrew, 105*l*. H. Singleton, Portrait of a Gentleman, in green coat and white cravat, 183*l*. Romney, Hon. Burton Cunningham, 120*l*. Titian, The Holy Family, 136*l*. N. Moretto da Brescia, The Magdalen, 105*l*. N. Neufchatel, Portrait of a Lady, in Nuremberg costume, 131*l*. Reynolds, Miss Elizabeth Halsey, 126*l*; James Murray, of Broughton, 430*l*; The Death of Dido, 105*l*. S. Scott, Blackfriars Bridge and St. Paul's, 141*l*; Westminster from the River, 157*l*. Cuyp, Portrait of a Youth, in black dress and grey cloak, 141*l*. Rembrandt, Portrait of a Gentleman, in black dress and hat, gloves in his left hand, 504*l*. Rubens, The Madonna, in red and blue dress, holding the Infant Saviour, 163*l*. J. Stark, The Pond, 162*l*. Downman's drawing, Portrait of a Young Lady, in white dress and white turban, seated, fetched 94*l*.

On the 16th Birket Foster's three drawings, On the Thames, On the Dee, and On the Coast (Playmates), brought 71*l*. each.

#### Fine-Art Gossip.

LAST Monday an exhibition of paintings by George Morland (1763-1804), on the occasion of the centenary of his death, was opened to the press at South Kensington.

YESTERDAY at the Burlington Fine-Arts Club an exhibition was opened of pictures and other objects of art of the School of Siena.

LAST Saturday in Dowell's Rooms, Edinburgh, a portrait of 'Margaret Moncrieff, Wife of Mr. John Pattison, of Kelvingrove,' by Raeburn, was sold for 2,600 guineas to Messrs. Lawrie & Co. A picture by Sir George Harvey, 'Shakespeare before Sir Thomas Lucy on a Charge of Deer-Stealing,' went for 105*l*. This picture has been frequently engraved.

PAUL LEFORT, the well-known art historian, whose death in his seventy-fifth year is reported from Paris, devoted himself especially to the study of Spanish art, and his 'History of Spanish Painting,' as well as his writings on Goya, Velasquez, and Murillo, secured him a considerable reputation.

WE regret also to announce the death of one of the most original French artists of the day, Daniel Vierge. He was the son of a Spanish artist called Urrabieta, and Vierge was the maiden name of his mother. He was born at Madrid in 1848, but settled in France in 1870, and for all practical purposes may be regarded as a Frenchman. His masterpiece, the edition of 'Don Pablo de Segovia,' published in English by Mr. Fisher Unwin two or three years ago, will remain an enduring monument to his extraordinary fertility of imagination. For many years he illustrated in various Parisian periodicals formed artistic diversions of a highly original order. Some years ago he was overtaken by a stroke of paralysis, which affected the use of his right hand. He then set himself the task of writing and drawing with his left, and his success in this respect was remarkable. Of late years he resided at Boulogne-sur-Seine, where he died last week.

WE have already given a list of purchases by the State at the new Salon (*Athenæum*, April 30th). The purchases at the old Salon (Société des Artistes Français) are sixteen in number, and include the portrait of a young woman by Ernest Laurent; 'L'Anxiété,' by M. Tony Robert Fleury, President of the Société; a view of the aqueduct at Seville, by Zo; view of the village of Larchant near Nemours, by Madame Jacques Marie; 'The Blind Mandolinist,' by Laparra; 'La Liseuse,' by Bolistrieri; a Dutch interior, by Troncy; 'Coin de Bataille,' by Hofbauer; 'Noce en Bretagne,' by Henry d'Estienne; 'Femme en Blanc sur la Plage,' by Raoul du Gardier; 'La Place à Portvieux,' by Dabadie; and others by Hanicotte, Duvent, Bergeret, and Wéry.

THE frescoes in the Chiostro Verde of the church of Santa Maria Novella at Florence, painted in the early part of the fifteenth century by Paolo Uccello and Dello Delli, have been long deteriorating from damp, some of them being almost obliterated, and others peeling from the walls. According to the *Italian Gazette* these interesting works of art are now to be taken in hand and saved from further injury by a process somewhat akin to *decalcomanie*. Strong linen, impregnated with a special chemical compound, is placed over the fresco, which comes away bodily on to the prepared surface. The back of the fresco is then coated with another sheet of linen, prepared with a cement which hardens to a marble-like consistency and durability. After this the fresco is replaced, but not flush with the wall, a narrow space being left between the two surfaces to admit of air passing freely. The first linen covering is then removed, and it is said, from experiments already made on a fresco in the Campo Santo of Pisa, that the effect is to improve and restore the freshness of the colours.

FOR many years M. Hébert, of the Rue de la Paix, interested himself in forming a collection of ancient *moutardiers*, and he succeeded in obtaining a unique series of all shapes and sizes in old Sèvres, Dresden, and other porcelains. M. Hébert died recently, and Mr. Fitz-Henry purchased the whole series from M. Hébert's

brother for presentation to the Louvre. These mustard-pots will find a permanent resting-place in the room now occupied by the exhibition of the French Primitives.

## MUSIC

### THE JOACHIM CELEBRATION.

LAST Monday night there was a memorable gathering at the Queen's Hall. Within a few days it was the sixtieth anniversary of Dr. Joachim's performance of Beethoven's Violin Concerto at the Philharmonic Society in 1844, under the auspices of Mendelssohn, and some of his warmest friends and admirers were determined worthily to commemorate the event. An address was read by Sir Hubert H. Parry, Director of the Royal College of Music, and in reference to the Philharmonic Concert mentioned above he justly remarked that the "great and salutary change which we have witnessed in the course of the last generation" is largely due to the exertions of the eminent artist. And the next sentence also deserves quotation. "Learning," said the speaker,

"from Mendelssohn and Schumann, and working with Brahms in the comradeship of lifelong friends, you have devoted your whole energies, as executant and as composer, to continuing the tradition and maintaining the ideal of classical music."

In the history of the musical life of London during the past half century Dr. Joachim has played, we may say, many parts. As executant and interpreter of great classical works at the Crystal Palace, Philharmonic, and Popular Concerts, to name only the principal, he won and long maintained the highest reputation, but he also strove to make known the compositions of Schumann and afterwards of Brahms. Now that these two composers are properly recognized, one is apt to forget the courage and perseverance of those who fought and won the battle against ignorance and prejudice; besides Dr. Joachim there were a few who helped in the struggle, and notably, as regards this country, the late Sir George Grove and Sir August Manns. After the address the Prime Minister presented to Dr. Joachim his portrait painted by Mr. J. S. Sargent, and in his speech spoke of the artist "as musician as much as friend, and as friend as much as musician," to whom they were paying "all the honour that lay in their power." He referred to the country whence Dr. Joachim came as one "whose greatest gift to the artistic world had been a musical gift," and declared that

"if the music of all the other nations of the world were destroyed, we should be the poorer by many a great masterpiece. But we might get on. If, however, the music of Germany were destroyed, we should not get on."

Mr. Balfour probably had in his mind the chief composers of the eighteenth and nineteenth centuries. Yet it should not be forgotten that British composers of the two previous centuries exercised influence over some of the illustrious predecessors of Handel and Bach, and were thus indirectly instrumental in preparing the way for those two masters and their great successors. Dr. Joachim replied modestly to Mr. Balfour's eloquent and just tribute of praise to him as man and artist.

But there was music as well as speech-making. Dr. Joachim played the Beethoven Concerto, and how noble is his reading of the music needs not to be told. He was also heard in Schumann's 'Abendlied,' arranged by him for violin solo and orchestra; and he conducted his overture 'King Henry IV.,' Op. 7, an interesting unpublished work, in which there are striking dramatic touches. It was written in 1855, and in a letter (March 10th) of that year, addressed to Liezt, the composer mentions his 'Hamlet' and 'Heinrich' Overtures.

The evening opened with Mendelssohn's

'Hebrides,' and closed with Brahms's 'Akademische Festouvertüre,' the former under the direction of Mr. Henry J. Wood, the latter under that of Dr. Joachim, and thus all present were appropriately reminded of the two composers he loved and honoured. Of the many events recorded in his book of memory, this evening will be one of the most notable. The programme-book contained a sonnet by Mr. Robert Bridges, and portraits of Dr. Joachim in 1844 and in 1904.

### Musical Gossip.

THE performance of 'Lohengrin' last Thursday week was highly interesting. To hear the work without cuts is on the whole a great advantage, and yet we cannot help feeling that had Wagner revised it at a late period of his career he would have found the choral element too prominent. Fräulein Destinn's Elsa was good, though somewhat stager. Herr Herold as the Knight made a most favourable impression. He has a voice of sympathetic quality, and he sings well; nervousness, however, prevented him from making full display of his gifts.

An extremely fine performance of 'Rigoletto' took place on Friday evening. Madame Melba was the Gilda, but her voice, through a cold, had not its usual brilliance. Signor Caruso, who appeared for the first time this season, sang superbly. Signor Mancinelli conducted.

ON Monday Mozart's 'Le Nozze di Figaro' drew a good, though not full house. With exception of the delightful orchestral playing under Dr. Richter, the rendering of the work was not remarkable. We shall return to the opera after the second performance.

AT the first orchestral concert of the re-organized Bach Choir at St. James's Hall on Wednesday evening was given an excellent performance of Brahms's 'Schicksalslied,' a work thoroughly representative of the composer; also two short but fine *cappella* compositions of Schubert—Psalm cxii. for baritone solo, quartet, and chorus, and a setting of "Christ ist erstanden," chorus of angels from Goethe's 'Faust,' for soli and chorus. The choir sang with ensemble and expression. The programme included Schumann's 'Requiem for Mignon,' in which the lights and shades were not always satisfactory, and Sir Hubert Parry's 'Ode to St. Cecilia's Day.' For the 'Requiem' a harp part *ad libitum* is written in the score; the instrument was on the platform, but it was not used. Dr. Walford Davies, the conductor, is training the choir thoroughly well; moreover, he deserves praise for the unhackneyed programme.

MR. OTTO VOSS, an American pianist, gave an orchestral concert at the Queen's Hall last Saturday. In three concertos—Tchaikowsky in *B* flat, Saint-Saëns in *c* minor, and Liezt in *E* flat—he displayed technical skill of a high order, but his renderings were sensational rather than sympathetic. He was decidedly best in the first-named work.

THE Joachim Concerts came to a successful close last Thursday week, when the programme was devoted to Brahms, Mr. Leonard Borwick playing the pianoforte part in the Trio, Op. 87. On Friday evening there was a sonata recital by Miss Fanny Davies and Dr. Joachim, when there was a large audience. The programme included sonatas by Schumann, Mozart, Brahms, and Beethoven. The last number was the 'Kreutzer,' and the performance naturally excited great enthusiasm, both by reason of the music and of the interpreters.

MR. PHILLIPS announces a second song competition. A prize of five guineas will be given for the best unpublished song (or two short songs) with English words. The prize



song will be published, and a royalty on each copy paid to the composer; moreover, it will be sung at one of the Barns-Phillips chamber concerts (tenth series). Songs must be sent to Mr. Phillips, 75, Balsize Park Gardens, Hampstead, on or before October 1st.

ON the 13th inst. at the Clothworkers' Hall, Mincing Lane, Mr. Andrew Carnegie was admitted to the honorary freedom of the Worshipful Company of Musicians. In his speech he referred to the marked influence which music exercised in human life. And recognition of that fact by men who are not professional musicians—of the technique of the art Mr. Carnegie declared that he knew nothing—is of interest and of importance. A similar declaration was made a few days later at the Joachim reception at Queen's Hall.

WAGNER'S 'Rule, Britannia,' Overture, hitherto described as "missing," has been discovered in a collection of old music belonging to a Mr. Gamble, of Leicester, who purchased it from Mr. Thomas, formerly conductor at the Leicester Opera-House. The score of forty-one pages bears the signature of Wagner, and the date March 15th, 1837, Königsberg. It was in 1836 that the composer went to that city, and in 1837 he conducted orchestral concerts in the crush-room of the theatre; at one of these was performed under his direction the overture in question. A notice in the *Neue Zeitschrift* of March, 1837, states that "Königsberg is the only place where young composers can bring their now-fledged works at once to hearing without risk," adding, "Thus we have heard this year an overture by Servais, and one by Musikdirektor Wagner." According to Mr. Ashton Ellis's 'Life of Richard Wagner' there exists a fragmentary sketch of the overture. The work was performed once again at Riga, March 19th, 1838, also under Wagner. Mr. E. Dannreuther, in his article 'Wagner' in Grove's 'Dictionary,' states that the "score was sent to the London Philharmonic Society in 1840 (apparently lost)."

LEICESTER, by the way, is connected with an early work of another master. Owing to the war, a Mrs. Bowater left Bonn in 1791 and went to Leicester. She, or the Elector's chaplain, under whose charge she was placed, brought over an early trio of Beethoven, which no doubt was performed in the musical afternoons of which Thayer makes mention in his biography.

#### PERFORMANCES NEXT WEEK.

SUN.	Sunday League 7 Queen's Hall.
MON.	Royal Opera, Covent Garden.
	English Opera, Drury Lane.
TUE.	Royal Opera, Covent Garden.
	English Opera, Drury Lane.
WED.	Grimston Quartet Concert, 3, St. James's Hall.
	Madame Yvette Guilbert's Recital, 3, Bechstein Hall.
	Mr. J. Ivimey's Concert, 8.30, St. James's Hall.
	Royal Opera, Covent Garden.
	English Opera, Drury Lane.
THURS.	Miss Louise Dale and Mr. H. Earle's Recital, 3, St. James's Hall.
	Miss Janotha's Chopin Concert, 3, Stafford House.
	Miss Agnes Zimmermann and Herr von zur Mühlen's Pianoforte and Vocal Recital, 3.30, Bechstein Hall.
	Madame Yvette Guilbert's Recital, 8.30, Bechstein Hall.
	Royal Opera, Covent Garden.
	English Opera, Drury Lane.
FRI.	M. Léon Delfosse's Pian-forte Recital, 3, St. James's Hall.
	Royal Opera, Covent Garden.
	English Opera, Drury Lane.
SAT.	Herr Schnabel's Pianoforte Recital, 3.30, Bechstein Hall.
	Royal Opera, Covent Garden.
	English Opera, Drury Lane.

#### DRAMA

*Plays for an Irish Theatre.* Vols. I., II., and III. By W. B. Yeats. (Bullen.)

AMONG those re-possible for the attempt to establish a national Irish stage, Mr. W. B. Yeats counts as the most potent spirit. It is too early to predict the future of a movement still in its beginnings. Such performances as have been given in England have been witnessed by few except the esoteric, and have scarcely obtained that

limited amount of recognition ordinarily accorded to similar experiments by the press. The publication in three volumes of six plays by Mr. Yeats shows how much ability is at the disposition of the management, but indicates also that the leading dramatist has scarcely the qualities of simplicity and lucidity which appeal to a general public. In drawing some of his plots from the Irish prose romances Mr. Yeats has been happily inspired, and the plays thence derived are in all respects the best. Two only of these, 'On Baile's Strand' and 'The King's Threshold,' are wholly or mainly in verse, though others contain lyrical passages. More familiarity with the legends concerning Cuchullain than is possessed by the average English reader is necessary to the full appreciation of the former, which is a one-act tragedy. Taking its rise in 'The Wooing of Emer' and the begetting upon the Amazon Aife, or Aoife, by Cuchullain, of Conla, who, having promised never to reveal his name, receives his death at the hands of his father, this story is a Celtic equivalent to that of Sohrab and Rustum. It is powerfully and poetically told, the scene in which—moved by some inward impulse, and recognizing in the youth's face suggestions of his mother, Aife—Cuchullain seeks, instead of answering his son's challenge, to win his friendship, being admirable. A few lines of this may be quoted. Cuchullain speaks:—

You'll stop with us  
And we will hunt the deer and the wild bulls,  
And, when we have grown weary, light our fires  
In sandy places where the wool-white foam  
Is murmuring and breaking, and it may be  
That long-haired women will come out of the dunes  
To dance in the yellow fire-light. You hang your head,  
Young man, as if it were not a good life;  
And yet what's better than to hurl the spear,  
And hear the long-remembering harp, and dance?  
Friendship grows quicker in the murmuring dark;  
But I can see there's no more need for words  
And that you'll be my friend now.

Much protest is roused by this proposal among the old kings surrounding Conobar, and the youth himself, though flattered, hesitates as to what his mother will say:—

There is no man I'd sooner have my friend  
Than you whose name has gone about the world  
As if it had been the wind.

But his mother would accuse him of turning coward, and the doom is not to be escaped; Conla receives his death at the hands of his unconscious sire. Upon discovering the nature of his deed Cuchullain rushes into the sea and seemingly commits suicide. We should at least so assume were such a death consonant with the spirit of the legend.

In a note to 'The King's Threshold,' which was played in Dublin in 1903, Mr. Yeats, besides owning his indebtedness to old Irish prose romance, mentions his obligation for a portion of the arrangement of his subject to 'Sancan the Bard,' a poem published some ten years ago by Mr. Edwin Ellis. This drama, which supplies a quaint prologue, supposed to be spoken by "an old man with a red dressing-gown, red slippers and red nightcap, holding a brass candlestick with a guttering candle in it," is perhaps the most ambitious and characteristic work in the collection. With the exception of the prologue in question, which at the Dublin performance was not used, since, "owing to the smallness of the company,

nobody could be spared to speak it," the play is wholly in verse. It describes the attempted suicide by self-starvation of Seanchan (pronounced Shanahan), the chief bard of Ireland, in consequence of his being forbidden by King Guaire to occupy at the high table at Gort the place from time immemorial accorded the poet. This high-handed action, the king says in his vindication, is due to the outcry of his courtiers—

Bishops, soldiers, and makers of the law,  
Who long had thought it against their dignity  
For a mere man of words to sit among them.

Acting on this suggestion, says the monarch,

I ordered Seanchan to good company,  
But to a lower table; and when he pleaded  
The poet's right, established when the world  
Was first established, I said that I was King  
And made and unmade rights at my own pleasure,  
And that it was the men who ruled the world,  
And not the men who sang to it, who should sit  
Where there was the most honour.

Refusing the place assigned him, Seanchan went out, and, throwing himself upon the threshold, abstained for three days from food, so imperilling the king's fair fame. Vainly has intercession been made with him by the ladies of the Court; the Princesses Buan and Finnhua have pleaded in vain, and the remonstrances of Fedelm, his sweetheart, even have been of no effect. At length the angry monarch sends to Seanchan his pupils, with ropes round their necks, and bids them demand their own lives, since, unless they conquer the obduracy of the poet, they shall all swing. After listening to the master's statement of his views, these heroic youths accept the situation, and one and all hold out their necks for the executioner, bidding the starving man,—

Die, Seanchan, and proclaim the right of the poets.

Touched by this heroism, the king kneels and offers his crown to the man with the greater power, who, however, lays it again upon the royal head. This story, significant as illustrating in what esteem the poet was held in the early period of Irish history or myth, is told in verse, the rough texture of which suits well the subject. Addressing the Court ladies, the almost fainting Seanchan says:—

Yes, yes, go to the hurley, go to the hurley,  
Go to the hurley, gather up your skirts,  
Run quickly. You can remember many love songs;  
I know it by the light that's in your eyes,  
But you'll forget them. You're fair to look on,  
Your feet delight in dancing, and your mouths  
In the slow smiling that awakens love.  
The mothers that have borne you mated rightly,  
For they had little ears as thirsty as are yours  
For many love-songs. Go to the young men:  
Are not the ruddy flesh and the thin flanks  
And the broad shoulders worthy of desire?  
Go from me. Here is nothing for your eyes,  
But it is I that am singing you away,  
Singing you to the young men.

'The Hour-Glass,' a morality, is a striking work. The wise man, believing only in what is sensible to vision or touch, has converted all his pupils and associates. An angel appears, and tells him his last hour has arrived and his life shall last only while the sands in the glass run out. His chance of salvation rests in being able to find one person who believes. When pupils, wife, and children, all of whom he has imbued with doubt, refuse any avowal of faith, Teigue, the fool, who is also the dreamer and the poet, utters the words that save the

wise man's soul from torment. Suggestions of Faust are found in the story, and the treatment recalls in some respect Maeterlinck. The whole is informed, however, with more reverence and piety than are to be found in the Belgian poet.

'Cathleen ni Houlihan' eponymizes Ireland, calling from the plough, the shearing-ground, the market, the altar, her sons to fight and die in order to get rid of alien supremacy. The period is 1798, when, according to the 'Shan van Voght,' "the French are on the sea." On the point of being married, Michael Gillane obeys, as one possessed, the summons of the old woman, and proceeds to join the invaders at Killala. When Patrick, the twelve-year-old brother of Michael, is asked if he saw an old woman, he replies: "I did not, but I saw a young girl, and she had the walk of a queen."

'The Pot of Broth' is a farce showing the power of blarney and the superstitious beliefs of the peasant. It is amusing, and gives an insight into Irish rustic life, but from a literary standpoint is not noteworthy.

Unlike the other plays, 'Where there is Nothing,' which was published earlier, and occupies a volume to itself, is in five acts. It is more than a little mystical, preaches a sort of quaint socialism, and exhibits contrasted phases of Irish life. It has some of the charm of 'Le Chemineau' of M. Richepin, and has a suggestion of Borrow. Paul Rutledge, an Irish country gentleman, abandons his estates, becomes a tinker, marries a gipsy bride, and takes up the line of social and theological reformer, meeting the customary fate of the apostle, and being slain by those he has sought to benefit. As we understand, this work has been played in Ireland. Such an experiment is little likely to be tried in this country.

As to the chance of establishing a national theatre on the strength of work of this class we will not speak. Whatever attractions the plays may offer to the Celtic intellect, by the average Saxon who now assumes the post of arbiter in the case of acted plays they will be derided or scouted. For a more thoughtful class they have the piquancy of novelty and suggestion. So far as the stories are concerned, no claim is put forward for originality. In its naïve blending of poetry and folk-speech the language commands attention and admiration.

### THE WEEK.

ROYALTY.—'The Money-Makers,' a Farical Comedy in Three Acts. By George Rolit.

WYNDHAM'S.—'Cynthia,' a Comedy in Three Acts. By Hubert H. Davies.

COURT.—Productions of the Stage Society: 'Ina,' a Play in Four Acts. By R. C. Prowse.

THE two works which constitute the week's chief theatrical product, though in other respects wide as the poles asunder, have a certain measure of resemblance in theme. Both have a scene of sentimental interest in a kitchen, and both show the efforts of young and inexperienced women to raise the money of which they stand in need, and the troubles in which they are consequently involved. Both are about equally dull in conception, and we know not which proves the more stimulating—the apprehensions of girls who, thinking to make an income as "tipsters," find themselves under the two-

fold danger of being lynched as "welshers" and tried for obtaining money under false pretences; or the embarrassment of an extravagant wife who, having borrowed from a moneylender a few thousands at fifty per cent. interest, supposes that with the receipt of the money her responsibility ends. Nothing could, however, be more widely different than the treatment. In the case of Mr. Rolit this is purely farcical. No pretence is made to reason, character, or sanity, and the whole is rough-and-tumble extravaganza of a kind the secret of which seemed almost to have been lost. Judged by the public reception, 'The Money-Makers' must be held to have the better chance of enduring popularity.

From the purely intellectual standpoint, however, 'Cynthia,' which first saw the light a couple of years ago in America, is the superior work, furnishing at least something which approximates to a study of feminine character. Mr. Rolit's two heroines are simply foolish, ignorant, and passably vulgar lasses of the most free-and-easy manners and the most coming-on disposition conceivable. Cynthia Jerold, on the other hand, is drawn directly from Pope, and might find a place in the gallery of women depicted in the second of the 'Moral Essays.' She is "the Cynthia of this minute," the latest outcome of American development. An innocent and a confiding love of her husband saves her from inclusion in that ruck of women who, according to the same poem, have "no characters at all." She is, however, so silly as to be all but vapid, and has no claim upon admiration or indulgence except personal beauty and irresponsible frivolity. That her adventures won acceptance at all may be attributed to the personal charm and allurements of the principal actress, and to a penitential attitude on the part of a gallery conscious of having recently misused a trust which it quite gratuitously holds to have been confided to it. One or two signs of dissatisfaction on the part of individuals were angrily and peremptorily repressed, whether by a direct action of "the gods" themselves or by an interference of authority is unknown, and the favourable verdict passed at the close was marred by no discordant note. Once more, however, it may be said that the novelty is an agreeable and irresponsible entertainment, and in no sense a drama. We decline to accept the notion that some of the characters Mr. Davies depicts would lend a moment's attention to the futile and meaningless scheme the heroine expounds in the last act. Such genuine success as is obtained is a tribute to the attractions of a bright and winsome personality which may or may not have some dramatic potentialities, but is in the present case not specially well suited. No very great opportunities were afforded to the various characters; and though Mr. Gerald Du Maurier, who is always welcome, was fairly well suited, more than one competent actor was seen to little advantage.

Mr. Prowse's new drama, produced on Monday afternoon by the Stage Society, displays in the first act a certain measure of dramatic perception, but dwindles into insignificance. A woman, unhappily married to a cantankerous invalid, is subjected by him to some specially angry and ill-merited

vituperation, in the course of which he has a fit. Having at hand the remedy, she hesitates to employ it, and allows him to die, furnishing herself with much matter for speculation as to her moral responsibility. The heroine was played with feeling and delicacy by Miss Margaret Halstan, an actress who, when our stage is so ill-provided with women, should surely obtain a permanent engagement, and be relieved from the necessity of showing her qualifications in a succession of thankless experiments.

### HAMLET AND MACBETH: AN INTENDED CONTRAST.

'HAMLET' can best be understood by reference to the authorities followed in the play, and can more clearly be realized by comparison and contrast with 'Macbeth.' To me the two tragedies seem the outcome of the same mental energy, the two characters the converse of one alternative hypothesis. We can follow the suggestions when we have got the clues, by noting Shakespeare's treatment of his originals.

The real Hamlet lived in the fifth century, and his story was written by Saxo Grammaticus in the twelfth. The poet did not go directly to the historian, but to the novelist. The Italian novels of Bandello were translated into French, the earlier volumes by Boisteau, the later by Belleforest, who added the novel of 'Amleth the Dane,' the third story in the fifth volume, first published at Paris in 1570. There was an early tragedy on the subject by 1587, for Greene in his 'Menaphon' mentions "English Seneca," who "will afford you whole Hamlets, I should say handfuls of tragical speeches." Henslowe's 'Diary,' 9th June, 1594, mentions payments "to my Lord Admiral's and my Lord Chamberlain's men for playing 'Hamlet.'" Lodge, in his 'Wit's Miserie,' 1596, refers to the "ghost that cried so miserably at the Theater, like an Oister-wife, *Hamlet, Revenge!*" Decker speaks of the same in 1602. There was an English translation of Belleforest's, 'Hystorie of Hamblet,' but the earliest copy known was printed by Richard Bradocke for Thomas Pavier, 1608. It has been suggested that there might have been an earlier edition of this, and that Shakespeare might have seen it. The supposition is unnecessary. Shakespeare was probably able to read the French copy for himself, and certainly could do so with the help of his friends. I think that, whether or not Shakespeare made use of the earlier play, he did his work with his Belleforest beside him. Dr. Aldis Wright believes that Shakespeare began to work up the old play on the subject in 1602, that the edition of 1603 represents the play after it had been retouched, but that in the quarto of 1604 we first find 'The Hamlet of Shakespeare.' In the earlier version the names are different. Hamlet's mother is Sigrie, his father Hagbert, his uncle Eric, Corambis instead of Polonius, Montano for Reynaldo, Leonhardus for Laertes. These earlier names appear still in the German version, known to have been performed in Berlin in 1626. It is too different from Shakespeare's to have been a translation, and may therefore represent the earlier English play, now lost. English actors were playing in Germany in 1603, and in 1612 a patent was granted an English company to become the servants of the Elector Frederick. These would take their repertory with them. Shakespeare's free treatment of his originals permits us to study his 'Hamlet' as his own conception. Belleforest tells us that the Danish King Rorique gave the government of Jutland to Horvendille with his daughter Gerutha. Their son was Amleth or Hamlet. Fengon, the brother of Horvendille, deceived Gerutha; treacherously, though openly, killed his brother at a feast, accusing him of wishing to murder his wife, thus excusing himself for the murder



and the marriage. Hamlet was under age to govern, but he knew his uncle would kill him also, did he not fear his grandfather Rorique. He feigned madness till he should come of age, and should have a chance of complete success in his schemes. Fengon, suspicious of him, sent a beautiful woman to test if he were really insane. A friend warned him, and as he did not return her caresses, his madness seemed to be real. But Fengon tried another ruse. A spy was sent to listen to Hamlet's talk with his mother. The spy was slain, and when alone, Hamlet reproached his mother, because it was through her lightness and lack of wisdom that he was forced to play the fool, unlike the son of the brave Horvendille. The desire of vengeance was graven on his heart, but he had to be careful in order to preserve his life to seize opportunity when it came, and not ruin matters by precipitating them. He implored her to be faithful to him and to his father's memory, and to help him in his scheme. He reminded her that her grandfather had burnt a man alive for a similar deed:—

"It is no treason for me to lift my hand against Fengon. He is not my Lord, but my vassal. Glory I must have, or, armed to the teeth, I shall snatch life from those who have made mine unhappy. I shall not die until I have avenged myself on mine enemy."

His mother promised. The Hamlet who had spoken so boldly in secret was prudent enough to excuse the death of the spy through his madness. His uncle sent him to the King of England with two companions bearing a message to have him killed. Hamlet suspected this, substituted their names for his own, and returned to Denmark to find the Court celebrating his funeral rites. He appeared unexpectedly, in order to strike his uncle with sudden fear. (This may have been the suggestion of "the play to catch the conscience of the King.") He burnt the intoxicated guests as they feasted, followed his uncle, who had retired in alarm, and dispatched him, saying:—

"Go to hell and tell thy brother, whom thou didst kill so wickedly, that his son sent thee to him with this message, to soothe his memory, and to appease his shade, and quit me of the obligation borne on me."

The fire and uproar brought together a crowd, whom Hamlet harangued, showing that the times were out of joint, and he had been born to put them right, and the people hailed him as their king. Though more incidents follow in the life, this might have been the end of the tragedy, as Malcolm's triumph is in 'Macbeth.' It may be noted that there was no ghost either in Saxo or in Belleforest. But when Hamlet reproaches his mother for marrying his uncle "sans respecter les ombres de Horvendille," a suggestion is given which is strengthened by Hamlet's words to the dying Fengon. The cause of the entire change in character and in *dénouement* is suggested in the sentence of Belleforest: "All this happened a long time before the Kingdom of Denmark received the faith of Jesus." The Hamlet of Belleforest was a pagan, with pagan virtues and vices. He knew what to do, and he did it, steadily but stealthily, fearlessly but prudently, and he triumphed in his will.

Shakespeare (or his predecessor in writing the play) brought down the date to contemporary times, and superadded to the original character Christianity, civilization, education. The combination educed from the old Hamlet of simple aims, direct argument, and consecutive action, a new Hamlet, a university man from Protestant Wittenberg, trained in scholastic logic, imbued with Christian tenets, with doubts of the morality of necromancy, of the reality of apparitions, and an uncertainty as to whether the command, "Revenge!" were not a temptation of the devil; whether the "Divine right" vested in an uncrowned king would make "killing no murder." Otherwise he was a

popular up-to-date young prince, brave in danger, trained in fencing, fond of players, susceptible to the charms and glories of life and of the world, sensitive to his honour, faithful to his friends, and, as his pagan prototype was, devoted to his father, and crushed by his death. Thus the Christianizing of Hamlet led to the complexity of his ideas, to his mental struggles as to the direction of duty. His vision is obscured by subtleties, his action hampered by casuistic argument, and customary, if not constitutional, indolence and self-indulgence. His madness was feigned, as in the original, but it strained his nerves. He was a man who had the imagination of the metaphysician or the scientist, not of the "lunatic, the lover, and the poet." He did not create his own Ghost. It was an objective apparition, visible to others. It laid on him a burden too heavy for his nature. His procrastination caused his fall, and involved in destruction those dear to him, as well as those he hated. When the voice of the Ghost said, "Time is," he dallied with the wonder of it, and took up arms in vain when it echoed, "Time has been." "Born to set his times right," he died without doing so, save through his communion with his friend Horatio.

The same culture and creed changed those around him. His uncle killed his father secretly instead of openly, and hid the murder well. Afflicted with terrors of judgment, he vainly attempted to pray—to purge his soul. Gertrude had to be made innocent of everything except of indecent haste in marrying her husband's brother. Ophelia, instead of tempting Hamlet sinfully, loved him modestly. She was not wicked, only weak. Polonius even is christianized after a fashion.

The Ghost that is evolved from the "shades" and "demons" of the story is complex. He is impelled to reveal the truth before he can rest, as a Christian ghost might do; but demands from his son "revenge" with true pagan insistence, while he suffered purgatory for his sins in Dantesque Catholicism. Mr. French and other writers suppose that Shakespeare's "second intention" in Hamlet is to represent Sir Philip Sidney, with his friend Hubert Languet as Horatio, and Lord Burleigh as Polonius. When Robert Cecil was about to set forth on his travels, his father's real advice to him was wonderfully like that given to Laertes. But there was no murder in the family of Sidney. There *might* have been some allusion to the Earls of Leicester and Essex, but that does not seem likely to be aimed at then; but that there was a contemporary atmosphere is evident. Prof. Gollancz in his lecture before the British Academy, reported in last week's *Athenæum*, showed that the name of Corambis was used up to, and in, the edition of 1603, but that it probably was supposed to represent Lord Burleigh. But Shakespeare changed it, 1604. Burleigh had died in 1598, and in that year had appeared a translation of the work of Laurentius Grimalius, the greatest Polish statesman of the time. It was entitled 'The Counsellor,' and contained many phrases suggesting the conversations of Polonius.

Dr. Leo of Berlin discovered that "Rosenkrantz and Guildenstern" were contemporary high officials at the Danish Court, friends and brothers-in-law. I also found at the British Museum a letter from Guildenstern, Chancellor of the King of Sweden, to Elizabeth, complaining of the slanders of John Dymock, May, 1581 (see *Athen.* No. 3459, September 23rd, 1893). It was strange to use real names of contemporaries thus.

Dr. Furnivall, in the preface to his 'Leopold Shakspeare,' points out that some of the plays are linked together "as with hooks and eyes." He notes this relation between 'Julius Cæsar' and 'Hamlet,' but does not mention the more powerful links between 'Hamlet' and 'Macbeth.' The poet chooses another Northern

country, of wilder scenery and sterner character than Denmark. Again he deals strangely with the materials from which he wove his plot. Here, however, there was a determining influence at work—indeed, two determining influences. He wanted to dwell further on the problems he had worked at in his 'Hamlet,' and he desired to honour the king who had done so much for himself and for his friends. 'Macbeth' was the triumph of a laureate's inspiration. Shakespeare could not degrade his art by gross flattery, but he combined the finest veins of compliment with artistic skill. He interwove with the story from Holinshed the views of the king's new book on 'Demonologie'; the interlude on Banquo's prophecy prepared by Dr. Matthew Gwynne for the king's progress at Oxford; a glorified tradition of the king's ancestral families; historic details from the king's own MS. metrical history of Scotland by Stewart;\* the scenery of the king's fatherland, and its political position, on one of those rare occasions in which England could be represented in friendly relations with Scotland, as he had represented Denmark, the home of the queen-consort, in 'Hamlet.'

Shakespeare never wronged a real character so much as he did that of Macbeth, the best king that early Scotland had, who had ruled his people well and made them prosperous during a reign of seventeen years. The process of blackening his character had been begun by the historians of the triumphant Malcolm, who overthrew Macbeth, introduced into his kingdom a new principle of inheritance, a new faith (the Romish), to supplant that of the Culdees, new tastes and habits foreign to the national feeling. But even the authorities he follows the poet darkens. Duncan, Malcolm, Banquo, he was expected to honour. His poetic instinct showed him that the simple truth, even from Holinshed, of the brave Macbeth, defrauded by the incapable Duncan, fighting with him and killing him on the battlefield, would not inspire the initial horror needed to carry over our sympathy to Malcolm, who really won his crown from Macbeth (with less right), in the same way that the latter had won it from his father. Duncan's weakness was dignified by his being made a gentle old man instead of a foolish and indolent youth; Macbeth's duty to his country rendered a wrong, by Malcolm's presence as the brave heir instead of a helpless child, as he was when his father died. All the crimes and vices of his predecessors for a hundred years were heaped on the head of Macbeth. The superstition of Duffe, the revenge of Donewald, the vice of Cullen, the covetousness of Gryme, the imaginations of Kenneth, the slaughters of Malcolm II., are all added to Holinshed's character of Macbeth, as well as the "manifest vices of Englishmen," a phrase that the poet was too patriotic to quote. The character that Shakespeare saw looming out of the seething and chaotic past of Scottish history was a national representative of the kings preceding Malcolm Canmore, a generalized idea of race, worked out, like the superimposed photographs of Galton. Only these become representatives of general characteristics in a faint, blurred way, while Shakespeare's generalized ideas become a real and particular man, with personal character clearly outlined.

While Hamlet had been brought down the stream of time and civilized, Macbeth was thrown back in time and cast loose from Christianity, which is only suggested, not followed, in the play. His weakness in good and his strength in wickedness alike are shown to arise from his having no elevating ideal, no inner saving faith, outreaching to a higher than himself. He had no wakeful conscience of his own, keen-sighted and ready to detect the first impulse of great sins, no university training to

\* See my article 'Shakespeare's Materials for "Macbeth,"' *Athenæum*, July 26th, 1896, p. 138; *Notes and Queries*, April 24th, 1897.

help his powerful brain in logic, but only an external conscience, a jumble of customs, desires, fancies, a utilitarian creed based on the love of approbation and desire of power. His highest standard was "the golden opinions" of other men and of his wife. These once lost, he had no internal moral force to support him in his high powers, and he fell from bad to worse. He was quite willing to commit murder if he thought he would not be found out. He was physically brave, though he trembled before the visions his excited fancy had evoked. It may be noted that while the Hamlet ghost was objective and seen by others, the visions of Macbeth were subjective, and affected no sense but his own. His imagination was the concrete and poetic imagination of a savage, who feared the supernatural, yet "would jump the life to come" to attain his earthly ends. His lower self, tainted by sin, sought out wizards and witches, and he tried to secure the throne that he had won by blood, by shedding more. There is just a suspicion of madness in Macbeth, and a certainty of it in his wife through remorse. The poet carries back our sympathy to the vanquished man, who, paralyzed through "the juggling of the fiend that lied like truth," bereft of his faithful wife, deserted by men and spirits, went forth to "die with harness on his back." He failed, but it was not as Hamlet failed, through irresolution and postponement, but as Hamlet might have failed had he acted otherwise than he did.

It may be noted that while the original nature of Macbeth somewhat resembles that of Hamlet, it is environment and circumstance that differentiate the two. Macbeth, moved by ambition, is given a rôle similar to that of Hamlet's uncle, saving that his relations to his wife are noble, while Malcolm takes the part Hamlet should have taken. Full of crime as Shakespeare made Macbeth, he painted of him a picture, grand in its lurid colouring, comparable only to the Satan of Milton's 'Paradise Lost,' and he evolved a drama on broad elemental lines, stern as a Greek tragedy, or rather as a trilogy of Crime, Triumph, and Retribution. Of Lady Macbeth, as opposed to Ophelia, much might be said. The poet, with consummate art, restores somewhat of pity for her, as he had done for her husband. I do not think that he could have written the whole speech of Malcolm, with which the play closes, as it is generally printed, which is curiously suggested by Hamlet's address to the triumphant Danes in Belleforest. He would not have cast away the triumph of his art by recalling the thoughts of his listeners to the evils of "this dead butcher, and his fiend-like Queen," but would have left them to go home with the tragic feeling in their hearts and its lesson in their souls, that in the beginning we must stay evil, and avoid even the thought of crime.

The association of Hecate with the witches has puzzled many. If Shakespeare had meant the "weird sisters" of the first act to represent the Parcae, he might have known that Proserpina, Diana, or Hecate was often associated with them.

There is this further parallel, that in the 'Hamlet' (1603), as acted in Germany, Phantasma exclaims, "Oh, Hecate, thou queen of witches," while in the prologue to the same play (which is not carried over by Shakespeare) the three Furies address Night by the name of Hecate. CHARLOTTE CARMICHAEL STOPES.

#### Dramatic Gossip.

AFTER the withdrawal of 'The Darling of the Gods' on Saturday in next week, Mr. Tree will revive for a week 'The Last of the Dandies' and 'The Man Who Was,' to be succeeded by 'The Merry Wives of Windsor,' in which Miss Ellen Terry will again appear as Mistress Page.

'WARP AND WOOF,' a play by Mrs. Alfred Lyttelton, has been given for copyright purposes at the Grand Theatre, Hull.

'A MARRIAGE HAS BEEN ARRANGED,' by Mr. Alfred Sutro, with Mr. Arthur Bouchier and Miss Violet Vanbrugh in their original parts, now prefaces at the Garrick the performance of 'The Fairy's Dilemma.'

AFTERNOON presentations of the 'Hippolytus' of Euripides, translated by Mr. Gilbert Murray, will be given at the Lyric on May 26th, 30th, and 31st, and on June 3rd.

'THE WHEAT KING' has not long survived its transference to the Avenue Theatre, and is this evening withdrawn. It will give way to a dramatization of 'A Gentleman of France,' by Mr. Stanley Weyman, the hero of which will be played by Mr. Murray Carson.

'WHO'S WHO?' is the title of an adaptation by Mr. Sidney Dargatzis of 'L'Affaire Mathieu,' a three-act farce of M. Tristan Bernard, with which Mr. C. W. Somerset proposes forthwith to reopen the Savoy. The original was given at the Palais Royal on October 24th, 1901, its author being known as the author of 'L'Anglais tel qu'on le parle.'

The Athenian company announces that for its performances of 'Electra' it has secured the services of M. Caropulo, who will sing the Delphic Hymn of Apollo, the notation of which was discovered during last year's excavations at Delphi.

TO CORRESPONDENTS.—A. H.—J. A. T.—R. K. D.—K. R.—T. W.—received

G. G.—Duly received.

J. K.—N. M.—Many thanks.

No notice can be taken of anonymous communications.

#### LONGMAN'S MAGAZINE.

JUNE. Price SIXPENCE.  
NATURE'S COMEDIAN. Chaps. 23-24. Concluded. By W. E. Norris.  
A JOURNEY FROM EDINBURGH TO PARIS in 1802.

THE SWORDSMAN AND THE COUNT. By W. H. Pollock.

THE STORY OF A STRUGGLE. Chaps. 2-3. Concluded. By Paul Fountain.

AN INTERNATIONAL COMPLICATION. By Margaret Armour.

BABYLON. By Louisa L. Jebb.

AT THE SIGN OF THE SHIP. By Andrew Lang.

London: Longmans, Green & Co. 39, Paternoster Row, London, E.C.

#### IN THE PRESS.

A PROFUSELY ILLUSTRATED STANDARD TECHNICAL WORK, ENTITLED

LEADLESS DECORATIVE TILES, FAIENCE, AND MORAI. Comprising the History, Materials, Manufacture, and Use of Decorative Tiles, Faience, and Mosaic. By WILLIAM J. FURNIVAL, Honorary Medallist of the City and Guilds of London Institute, together with specially written Contributions by Dr. STEPHEN W. HUSHELL, M.D. C.M.G., on 'Chinese Decorative Faience'; C. STANLEY CLARKE, Esq. (Indian Section, Victoria and Albert Museum) on 'Existing Monuments in India upon which Tile Decoration appears'; and by AMBROSIO WOOD, Esq., of Hanley, Staffordshire, on 'Tilework Designing.'

Will be published shortly by W. J. Furnival, Stone (Staff.).

#### THE ATHENÆUM.

##### SCALE OF CHARGES FOR ADVERTISEMENTS.

5 Lines of Pearl	2	4	6
75 " " (Half-Column)	..	..	0 3 6
A Column	..	..	1 10 0
A Page	..	..	3 3 0
	..	..	9 9 0

Auctions and Public Institutions, Five Lines 4s., and 8d. per line of Pearl type beyond.

IN THE MEASUREMENT OF ADVERTISEMENTS, CARE SHOULD BE TAKEN TO MEASURE FROM RULE TO RULE.

Advertisements across Two Columns, one-third extra beyond the space occupied, the first charge being 30s.

JOHN C. FRANCIS,  
The Athenæum Office, Bream's Buildings, Chancery Lane, London, E.C.

#### THE ATHENÆUM.

PRICE THREEPENCE.

Is published every FRIDAY in time for the Afternoon Mail. Terms of Subscription, free by post to all parts of the United Kingdom: For Six Months 7s. 6d.; for Twelve Months 12s. 3d. For the Continent and all places within the Postal Union: For Six Months, 9s.; for Twelve Months, 15s., commencing from any date, payable in advance to the Publisher.

JOHN C. FRANCIS,  
Athenæum Office, Bream's Buildings, Chancery Lane, E.C.

JUST PUBLISHED.

## HISTORY OF OLD ENGLISH PORCELAIN

And its Manufactories; with an Artistic, Industrial, and Critical Appreciation of their Productions.

By M. L. SOLON,

The well-known Potter Artist and Collector.

In 1 handsome vol. royal 8vo, well printed in clear type on good paper, and beautifully illustrated with 20 Full-Page Coloured Collotype and Photo-Chromotype Plates and 48 Collotype Plates on Tint, artistically bound.

Price 2l. 12s. 6d. net.

"From every point of view the volume is presented in the best style, and the illustrations are worthy of the highest praise."—*Bookseller*.

"Of the many students of the fascinating subject of English Porcelain, none has mastered it more thoroughly than the author of the beautiful and richly illustrated volume just issued."—*Academy and Literature*.

"Written in a very clear and lucid style, it is a practically exhaustive account of the evolution of English Porcelain."—*Courier*.

"This is a valuable book in every way, and admirably produced."—*Pilot*.

JUST PUBLISHED.

## MEMORIALS OF OLD OXFORD.

SHIRE. Edited by the Rev. P. H. DITCHFIELD, M.A., F.S.A., Editor of 'Memorials of Old Buckinghamshire.' Dedicated by kind permission to the Right Honourable the Earl of Jersey, G.C.B. & G.M.G., Lord Lieutenant of the County of Oxford. Demy 8vo, handsome binding, cloth extra, gilt top, price 15s. net. With numerous illustrations.

"This beautiful book contains an exhaustive history of 'the wondrous Oxford' to which so many distinguished scholars and politicians look back with affection. We must refer the reader to the volume itself, and only wish that we had space to quote extracts from its interesting pages."—*Spectator*.

JUST PUBLISHED.

## DAYLIGHT FOR JAPAN. The Story

of Mission Work in the Land of the Rising Sun. By FRANCIS A. WARD, Author of 'In the Isles of the Sea,' &c. With Map and Numerous Illustrations. Crown 8vo, cloth gilt, price 3s. 6d.

"It is an interesting story, and it will be read with pleasure."—*Record*.

IN A FEW DAYS.

## The REGISTERS of the PARISH

of ASKHAM, in the County of Westmorland, from 1566 to 1812. Copied by MARY E. NOBLE, Editor of the 'Bampton Parish Registers' and Author of 'A History of Bampton.' Demy 8vo, cloth, price 21s. net.

These Registers contain many interesting entries of the Sandford, Myddleton, Collinson, Bowman, Law, Holme, Wilkinson, and Langborne families and others, and some references to Parochial events. A list of Vicars will be added, and some local Notes.

JUST PUBLISHED.

## FLORA OF DERBYSHIRE. By

WM. R. LINTON, M.A., Shirley Vicarage, Derby. With 2 Maps and 1 Plate. Demy 8vo, cloth, 12s. 6d. net.

Contents.—Introduction: Meteorology—Climate and Plants—Rocks and Soils and Plants—Bibliography, &c.—Flora: Flowering Plants—Higher Cryptogams—Hepaticae, Characeae.

"The work is a careful and able contribution to our native botany, and is likely to be the authority for the wild flowers, &c., of Derbyshire for some time to come."—*Field*.

READY SHORTLY.

## THE FORTY-FOURTH EDITION OF HELLER'S

WELL-KNOWN AND POPULAR

## NEW CODE

OF THE BOARD OF EDUCATION.

For Day Schools, 1904-1905.

Thoroughly Revised and Edited

By R. HOLLAND,

Assistant Secretary of the National Society, Westminster.

Limp cloth, price 1s. net; post free, 1s. 3d.

London: BEMROSE & SONS, LIMITED,  
4, Snow Hill, E.C., and Derby.



# FROM DUCKWORTH & CO.'S LIST.

## "AN ENGLISH CADET OF FORTUNE." THE LIFE AND LETTERS OF THE GREAT EARL OF CORK.

By DOROTHEA TOWNSHEND. Demy 8vo, 10 Photogravures and Map, 18s. net.

"No work of fiction could equal this biography for stirring events and exciting incidents. No book of recent years has provided more delightful entertainment for the lover of old times and old ways."—*Globe*.

"A valuable contribution to the world's reading. A most delightful narrative of thrilling adventure. A lover of romance might take it up even after a novel by Conan Doyle or Stanley Weyman and become absorbed in its animated and fascinating pages, starred with famous names and bright with the faces of fair women."—*Daily Chronicle*.

## A NEW BOOK BY H. BELLOC, entitled AVRIL: Essays on the Poetry of the French Renaissance.

With Photogravure Frontispiece. Square crown 8vo, 5s. net.

These essays cover the two centuries during which European letters passed from the mediæval to the modern. The types chosen are Charles of Orleans, Villon, Marot, Ronsard, Du Bellay, Malherbe.

"Criticism dictated in a different temper from that of the ordinary summary of past classics. It is a criticism of live things by one who, before everything, is alive."—*Daily News*.

## A LONELY SUMMER in KASHMIR. By Margaret Cotter Morison. With 50 Illustrations. Large square 8vo, 7s. 6d. net. [Shortly.]

## "The GREAT FRENCHMAN and the LITTLE GENEVESE." Translated from KTHINNE DUMONT'S 'Souvenir sur Mirabeau' by LADY SEYMOUR. With 8 Illustrations. Crown 8vo, 7s. 6d. net. [Shortly.]

## The SHAKESPEAREAN PERIOD in ENGLAND. By Karl Mantzius. Demy 8vo, 18 Illustrations, 10s. net. (VOL. III. of "THE HISTORY OF THEATRICAL ART.")

THE POPULAR LIBRARY OF ART.—Cloth, 2s. net; leather, 2s. 6d. net.  
NEW VOLUME BY G. K. CHESTERTON.

## G. F. WATTS. 33 Illustrations.

ALBRECHT DURER. 37 Illustrations.  
By L. ECKENSTHIN.

ROSSETTI. 52 Illustrations. By Ford  
MADOX HUEFFER.

REMBRANDT. 62 Illustrations. By  
AUGUSTE BRÉAL.

FREDERICK WALKER. 32 Illustrations  
and Photogravure. By C. BLACK.

LEONARDO DA VINCI. 44 Illustrations.  
By Dr. GEORG GRONAU.

MILLET. 32 Illustrations. By R.  
ROLLAND.

GAINSBOROUGH. 55 Illustrations.  
By ARTHUR B. CHAMBERLAIN.

FRENCH IMPRESSIONISTS. 50  
Illustrations. By CAMILLE MAUCLAIR.

BOTTICELLI. 40 Illustrations. By  
Mrs. ADY (Julia Cartwright).

MICHAEL ANGELO BUONARROTI. By Sir Charles Holroyd, Curator of  
the National Gallery of British Art. With 52 Illustrations. Pott 4to, 7s. 6d. net.

DONATELLO. By Lord Balcarras. With 58 Illustrations. Pott 4to, 6s. net.

FRENCH PAINTING in the XVIIth CENTURY. By Louis Dimier.  
With 50 Illustrations. 7s. 6d. net.

TITIAN. By Dr. Georg Gronau. With 54 Illustrations. 7s. 6d. net. [Shortly.]

NEW VOLUME BY THE LATE SIR LESLIE STEPHEN, K.C.B.

## ENGLISH LITERATURE AND SOCIETY IN THE EIGHTEENTH CENTURY.

Large crown 8vo, buckram, gilt top, 1 vol. 5s. net.

## REFORMATION AND RENAISSANCE (1377-1610).

By J. M. STONE. Tall demy 8vo, 16s. net. With 16 Illustrations.

UP TO DATE ON JAPAN, RUSSIA, KOREA, MANCHURIA.

## THE PATH OF EMPIRE.

By GEORGE LYNCH, War Correspondent of the *Daily Chronicle*.

With 90 Illustrations and a Map. Large demy 8vo, 10s. net.

"ABSOLUTELY NECESSARY for the understanding of the Far Eastern Question."—*Daily Mail*.

## CHELSEA OLD CHURCH.

By RANDALL DAVIES, F.S.A. With Preface by HERBERT P. HORNE.

18 Illustrations in Colotype and Photogravure. Edition limited to 320 Copies. 2l. 12s. 6d. net.

"Will delight the lover of comely form as much as it will interest the antiquary. It is a most painstaking and scholarly study. Mr. Davies reconstructs old Chelsea around the church. Enriched with a series of admirable heliotype."—*Times*.

MESSRS. DUCKWORTH will  
publish on June 6

## FATHER CLANCY.

By A. FREMDLING.

A most racy picture of the Humours  
of Irish Character in Low Life.

FATHER CLANCY. *The Humours  
of Irish Priests  
and Irish  
People.*

FATHER CLANCY. Crown 8vo, 6s.

THE NOVEL EVERY ONE IS READING.  
FOURTH IMPRESSION AT PRESS.

## A MAGDALEN'S HUSBAND.

By VINCENT BROWN. Crown 8vo, 6s.

"Possesses the genuine stuff of tragedy as unmistakably  
as 'The House with the Green Shutters.'"—*Times*.  
"One of the best of living exponents of the human  
tragedy."—*Globe*.  
"The finest novel that I have read for many a long day."  
*Star*.

FOURTH IMPRESSION AT PRESS.

## A MAGDALEN'S HUSBAND.

## GREEN MANSIONS.

By W. H. HUDSON,

Author of 'Nature in Downland,' 'Hampshire Days,' &c. 6s.

"It is one of the finest of all love stories; to some it may  
be the finest; for it is unique, and can only be superficially  
compared with the work of Chateaubriand. One of the  
noblest pieces of self-expression for which fiction has been  
made a vehicle."—*Daily Chronicle*.

## THE PRICE OF YOUTH.

By MARGERY WILLIAMS,

Author of 'A Spendthrift Summer.' 6s.

"Has the gift of originality. Told with complete absence  
of conventionality and with admirable insight. It is high  
praise, but it is not too high, to say that story and characters  
carry with them a remembrance of Bret Harte."—*World*.

## EARTH'S ENIGMAS.

A Book of Animal Life.

By CHARLES G. D. ROBERTS,  
Author of 'The Kindred of the Wild.'

With 10 Illustrations by CHARLES LIVINGSTON BULL.

Crown 8vo, 5s. net.

[Shortly.]

## THE KINDRED OF THE WILD.

By CHARLES G. D. ROBERTS.

Illustrations by CHARLES L. BULL. Crown 8vo, 6s. net.  
[Second Edition.]

## POEMS BY

## T. STURGE MOORE.

THE CENTAUR'S BOOTY.

THE ROUT OF THE AMAZONS.

THE GAZELLES, and other Poems.

PAN'S PROPHECY.

Crown 8vo,  
1s. net each.

JUST PUBLISHED.  
THIRD EDITION,  
REVISED AND ENLARGED.  
**STANFORD'S**  
LONDON ATLAS OF  
UNIVERSAL GEOGRAPHY.

FOLIO EDITION.

Exhibiting the Physical and Political Divisions of  
the Various Countries of the World.

110 MAPS and a LIST of NAMES, with  
Latitudes and Longitudes.

Size, when shut, 17 by 23 inches. Weight 25lb.

Imperial folio, half-morocco extra.

Price 12l.

OPINIONS OF THE PRESS.

"It is unnecessary to refer to the care with which these maps have been compiled, even down to the smallest minutiae. They are a credit not only to Mr. Stanford, but to British cartography, and there is no atlas to surpass the London Atlas in the entire world."—*Daily Telegraph*, March 30, 1904.

"This monumental work... is indispensable in any library, and Mr. Stanford deserves all the more credit for its production as it has been compiled, drawn, and engraved in London, and is therefore a thoroughly English production."—*Globe*, March 30, 1904.

"It is the most accurate and comprehensive atlas obtainable, equalling, if it does not surpass, the productions of the German houses, and certainly excelling them as regards contrast and precision of colouring, fineness of printing, and durability as well as handsomeness of binding."—*Standard*, April 5, 1904.

Detailed Prospectus gratis on application.

London: EDWARD STANFORD,  
12, 13, and 14, Long Acre, W.C.  
Geographer to His Majesty the King.

COMPLETION OF THE RUSSELL PRESS  
STUART SERIES.

Prospectus of all Booksellers, or from the Publishers.

A Series of Hand-printed Books in choice leather bindings, vividly illustrating the romantic Stuart times. Some are printed for the first time, while others, though they have appeared in printed form, are Works of great rarity and value. Only 320 Copies of each Volume have been printed for sale, and few complete Sets are left.

In addition to the Text—in which all the peculiarities of spelling and punctuation in the original are reproduced—each Volume contains a Photogravure Frontispiece, an Introduction by the Editor, Explanatory Notes at the end, and a Note on the Binding by CYRIL DAVENPORT, F.S.A.

VOL. VII., 12s. 6d. net, READY MAY 25.

A RELATION OF A SHORT SURVEY

of 26 COUNTIES, observed in a seven weeks' journey begun at the City of Norwich, and from thence into the North, on Monday, August 11, 1634. By a CAPTAIN, a LIBUTENANT, and an ANCIENT, all 3 of the Military Company in Norwich. Editor—L. G. WICKHAM LEGG, M.A. Binding—"The Temple," 1641. Bound at Little Gidding.

WORKS BY WALTER M. GALLICHAN.  
("GEOFFREY MORTIMER.")

FISHING in WALES. A Thorough

Guide for the Angler. Crown 8vo, cloth gilt, 3s. 6d. net.

Standard.—"No angler can afford to go to Wales without putting this modest but compendious little book into his pocket."

FISHING and TRAVEL in SPAIN.

Illustrated. Cloth gilt, 5s. net. [Just out.]

"PICTURESQUE" SERIES.

Volumes of Pen-and-Ink Sketches by DUNCAN MOUL,  
with Descriptive Letterpress.

KENT (6s. net) SURREY (10s. net), SUSSEX (6s. net), HERTFORDSHIRE (6s. net) have already appeared, and MIDDLESEX (6s. net) is in course of preparation.

London:

F. E. ROBINSON & CO. 20, Great Russell Street.

DAVID NUTT,

57-59, LONG ACRE,

JUST OUT.

LEABHAR an ATAR EOGAN. The

O'Growney Memorial Volume. Edited by AGNES O'FARRELLY. 4to, xvi-388 pp. (in Irish and English). With 9 Full-Page Plates, and 79 Illustrations in the Text. In boards, with Designed Cover, 5s. net (5s. 6d. post free); or in art linen, 7s. 6d. net (8s. post free).

\* \* \* To the Rev. Father E. O'Growney, who recently died quite young in California, the Gaelic revival movement in Ireland owes more than to any other man, save Dr. Douglas Hyde. In particular he inspired the younger generation of Roman Catholic clergy with his enthusiasm. The bringing back of his body from California to Ireland in the summer of 1903 gave rise to a most remarkable manifestation of national affection and sorrow for the young scholar who had done so much, and from whom so much more was expected.

A KEY to the EXERCISES in  
JUDGE WILLMORE'S SPOKEN ARABIC of EGYPT.

Demy 8vo, sewed, 3s. 6d. net (3s. 7d. post free).

JUDGE WILLMORE'S The

SPOKEN ARABIC of EGYPT (in Roman Type).  
Demy 8vo, 410 pp. roan, 7s. 6d. net.

\* \* \* This work, published in 1901, and nearly out of print, has been recognized by all competent authorities as being at once the most scholarly, thorough, and practical work on colloquial Egyptian Arabic.

BY THE SAME AUTHOR.

HANDBOOK of SPOKEN ARABIC.

Comprising a Short Grammar and an English-Arabic Vocabulary of Current Words and Phrases. Square 16mo, cloth, 2s.

\* \* \* The only trustworthy short guide to colloquial Egyptian Arabic.

The COLONEL. By A. Sangiacomo.

Translated by E. SPENDER. Crown 8vo, cloth, 6s.

FIRST PRESS NOTICES.

*Glasgow Herald*.—"So powerful a story was well worthy of translation, and if the novels which are to follow it in the 'Phoenix Library' are on the same level the collection will be an exceptionally strong one."  
*To-Day*.—"No more captivating initial volume for the 'Phoenix Library' could have been chosen than 'The Colonel.'"

*Outlook*.—"An intensely tragic military romance."  
*Scotsman*.—"Told with real literary skill.....Contains remarkably graphic writing."

AS AUTHORIZED TO BE USED BY  
BRITISH SUBJECTS.

THE  
NATIONAL FLAG,

BEING

THE UNION JACK.

COPIES OF

NOTES AND QUERIES

For JUNE 30, 1900,

Can still be had, containing an Account of the  
Flag, with

Coloured Illustration according to Scale,

JOHN C. FRANCIS,

Notes and Queries Office, Bream's Buildings, E.C.

FRENCH PAINTING and SCULPTURE of the  
YEAR: Architecture at the Royal Academy (II.); Arches (Student's Column); a Design for Liverpool Cathedral; Kingsgate House, Holborn; Technical School and Free Library, Hammersmith; Planning of Collegiate Buildings (Institute of Architects); Architectural Association Annual Dinner; London Street traffic—Discussion at Surveyors' Institution, &c.—See the BUILDER of May 21 (4d. by post, 4d.)—Through any Newsgent; or direct from the Publisher of the *Buide*, Catherine Street, London, W.C.

DINNEFORD'S MAGNESIA.  
The best remedy for  
ACIDITY of the STOMACH, HEADACHE, AND INDIGESTION,  
And Safest Aperient for Delicate Constitutions,  
Ladies, Children, and Infants.  
DINNEFORD'S MAGNESIA.

THE ATHENÆUM

JOURNAL OF ENGLISH AND FOREIGN LITERATURE, SCIENCE,  
THE FINE ARTS, MUSIC, AND THE DRAMA.

Last Week's ATHENÆUM contains Articles on

COWPER'S LETTERS. GREATER AMERICA. The SONS of the CLERGY.  
M. BOUTMY on the ENGLISH PEOPLE.

NEW NOVELS:—The Orangery; Souls in Bondage; Love's Proxy; Celibate Sarah; The Borderlanders; Love among the Ruins; Bats at Twilight.

CLASSICAL BOOKS and TRANSLATIONS.

OUR LIBRARY TABLE:—The New Era in South Africa; The Surrender of Napoleon; The Serbian Tragedy; Letters from England; Methods of Industrial Peace; Stanley's Memorials of Canterbury; The English Catalogue of Books; Milton's Poetical Works; Report of Public Works in New South Wales.

LIST of NEW BOOKS.

MAURUS JOKAI; SHELLEY'S "TOWER of FAMINE"; FREDERICK YORK POWELL; A LETTER ATTRIBUTED to the POET COWPER; TENNYSON and DARLEY; SIR H. M. STANLEY; SALE.

LITERARY GOSSIP.

SCIENCE:—Sverdrup's New Land; Societies; Meetings Next Week; Gossip.

FINE ARTS:—The Exhibition of French Primitives; Oxford Exhibition of Historical Portraits; Sales; Gossip.

MUSIC:—Roméo et Juliette; 'Tannhäuser'; 'Lohengrin'; 'Tristan und Isolde'; Purcell's 'Dido and Æneas'; Gossip; Performances Next Week.

DRAMA:—The Bride and Bridegroom; Westminster School and Shakspeare's Family; Gossip.

The ATHENÆUM, every SATURDAY, price THREEPENCE, of

JOHN C. FRANCIS, Athenæum Office, Bream's Buildings, Chancery Lane, E.C.

And of all Newsgents.



## BRITISH MEZZOTINTERS.

A Series of English Monographs under the General Editorship of Mr. ALFRED WHITMAN, of the Print Room, British Museum. Each Volume contains 6 Photogravure Plates, executed by Messrs. Walker & Cockerell, Clifford's Inn. The Edition is limited to 520 numbered Copies, printed at the Chiswick Press.

## 1. VALENTINE GREEN. By Alfred WHITMAN. Crown 4to, 21s. net.

[Very few remain.]

"The catalogue is preceded by a biography, which in a brief but appreciative twenty-two pages tells all that is known of the great mezzotinter. The thoroughness of the catalogue which follows will be appreciated by the collector. It proceeds chronologically, gives every known state, size, and published prices, as well as present market values where possible. Paper, type, and arrangement are quite of the best, and the six illustrations, allowance being made for their small scale, are excellent."—*Studio*.

## 2. JAMES McARDELL. By Gordon GOODWIN. Crown 4to, 21s. net.

"Mr. Gordon Goodwin has done his work with thoroughness and ability.....It is hard to dismiss a book of this type in what may appear light phrases. Its value is too real, its attractions too great, to be adequately described in a few sentences. It must suffice that we endeavour to indicate its scope, excellence, and elegance, and that we lay it down regretfully, with the full knowledge that all interested in art who study it will find interest and instruction in its attractive pages."—*Printseller*.

## 3. THOMAS WATSON, JAMES WATSON, and ELIZABETH JUDKINS. By GORDON GOODWIN. Crown 4to, 21s. net.

"The third volume of 'British Mezzotinters' is not only a valuable book of reference; it is a thing of beauty in itself. Dealing exhaustively with the Watson group—for Elizabeth Judkins is therein properly included as James Watson's sister-in-law—it does fitting justice to three past masters of their craft.....One word as to the reproductions: 'Miss Kitty Dressing' is a veritable triumph."—*Academy*.

## MR. W. B. YEATS'S WORKS.

The SECRET ROSE. 6s. net.

The CELTIC TWILIGHT. 6s.

IDEAS of GOOD and EVIL. 6s.

PLAYS for an IRISH THEATRE. 3 vols. 3s. 6d. net. per Vol.

\*.\* Vol. I. WHERE THERE IS NOTHING. Vol. II. The HOUR GLASS; CATHLEEN NI HOULIHAN; POT of BROTH. Vol. III. The KING'S THRESHOLD, and ON BAILE'S STRAND.

## MANGAN CENTENARY.

JAMES CLARENCE MANGAN'S POEMS. Edited by D. J. O'DONOGHUE. Crown 8vo, 3s. 6d. net.

MANGAN'S PROSE WORKS, now First Collected by D. J. O'DONOGHUE. Crown 8vo, 3s. 6d. net.

"A. E."

NEW SONGS. By Living Irish WRITERS. Edited by "A. E." Crown 8vo, 1s. 6d. net.

A. H. BULLEN,  
47, Great Russell Street, London, W.C.

## KEGAN PAUL, TRENCH, TRÜBNER &amp; CO., LTD.

## JOHN BELLOW'S. Letters and Memoirs.

Edited by his WIFE.

With Portraits, Map, and other Illustrations. Medium 8vo, 39s pp. 9s. net.

## CONSOLIDATION and DECLINE. By C. N. Salter. Crown 8vo, 6s.

NEW VOLUMES IN THE

BOOKS ON EGYPT AND CHALDEA SERIES.

## The ROSETTA STONE, 2 vols., and The DECREE of CANOPUS, 1 vol.

By E. A. WALLIS BUDGE. Litt.D. 8vo, 3s. 6d. net per vol.

"The publishers are to be congratulated on their latest instalments of this fine library."—*Glasgow Herald*.

## INDIA in the VICTORIAN AGE. By Romesh C. Dutt, Author of 'The Economic History of British India.' 10s. 6d.

"An attempt, and a praiseworthy one, to do for India what Mr. C. Booth has done for London. It is worthy of a place on the same shelf as Wilson Hunter's great work."—*Pall Mall Gazette*.

## NEW INDIA; or, India in Transition. By Sir H. J. S. Cotton, K.C.S.I. New and Revised Edition. 3s. 6d. net.

## The BOOK of PSALMS. A New Translation, by Canon T. K. Cheyne, D.D., Oriel Professor of the Interpretation of Holy Scripture in the University of Oxford, from the Original Hebrew, with Commentary. 2 vols. each 18s. net.

"A monumental work, invaluable as a searching criticism of the text of the Psalter."—*Outlook*.

## THE DRYDEN HOUSE MEMOIRS.

Each vol. small crown 8vo. Illustrated with Maps, Plans, and Photogravure Portraits, 3s. 6d. net per vol. in buckram; 4s. 6d. net in limp roan.

## MEMOIRS of the LIFE of COLONEL HUTCHINSON. By Mrs. Hutchinson.

"We have nothing but praise for the binding and general 'get-up' of this volume."—*Academy*.

## The MEMOIRS and TRAVELS of SIR JOHN RERESBY, BART.

"The Memoirs are enjoyable quite as much for the vivid and confidential vein in which they are written as for the insight they afford into English political life behind the scenes in the seventeenth century."—*Yorkshire Post*.

## HISTORICAL MEMOIRS of MY OWN TIME (1772 to 1784). By Sir N. WILLIAM WRAXALL, Bart.

## MEMOIRS and TRAVELS of MAURITIUS AUGUSTUS, COUNT DE BENYOWSKI. Written by HIMSELF. [Shortly.]

NEW VOLUME BY LAFCADIO HEARN.

## KWAIDAN: Stories and Studies of Strange Things. With 2 Japanese Illustrations, Text rubricated throughout, and bound in a striking cover. Crown 8vo, 5s. net.

This book, arranged for months before the present war seemed possible, appears at a moment when all readers are eager for first-hand descriptions of Japanese personality and national character. Dealing with ghosts, goblins, fairies, and sprites, with here and there an adventure into the field of unveiled Supernaturalism, these stories possess, in a measure unequalled elsewhere, the charm and aroma of the Orient—its dreaminess, its credulity, its beauty.

N.B.—The first edition of this book is out of print, but a second is in the course of preparation, and will be ready shortly.

BY THE SAME AUTHOR.

## GLIMPSES of UNFAMILIAR JAPAN. 2 vols. cloth gilt, crown 8vo, 15s.

## OUT of the EAST: Reveries and Studies in New Japan. Crown 8vo, cloth gilt, 5s. net.

## STRAY LEAVES from STRANGE LITERATURE: Stories Reconstructed from the Anvarisohelli, Mababharata, Gulistan, &amp;c. Crown 8vo, cloth gilt, 5s. net.

## GLEANINGS in BUDDHA-FIELDS: Studies of Hand and Soul in the Far East. Crown 8vo, cloth gilt, 5s. net.

## JAPAN and her PEOPLE. By Anna C. Hartshorne. Illustrated with 50 magnificent Photogravures. 2 vols. crown 8vo, cloth, gilt top, in cloth box, 17. 1s. net.

"The authoress is to be congratulated on having produced, if not one of the most complete and profound books on Japan, one which is eminently natural, fair, and easy to read."—*Pall Mall Gazette*.

## HANDBOOK of JAPAN. A New Work. By Ernest W. Clement. Two Maps and profusely illustrated. Crown 8vo, cloth gilt, 6s. net.

"Here we have no impressions, but plenty of hard facts and statistics about Japan as she is at present. The bibliographies attached to each section are good, and altogether it is a useful little book."—*Times*.

## JAPAN TO-DAY. By James A. B. Scherer, Ph.D., formerly Teacher of English in the Government School at Saga, Japan. With numerous Illustrations. Crown 8vo, gilt top, 6s. net.

## CHILDHOOD in HEALTH and SICKNESS. By Dr. J. Roberson Day. Crown 8vo, illustrated, 5s. net.

## A DICTIONARY of ENGLISH AUTHORS. By R. Farquharson Sharp. A New Edition, with Appendix. 7s. 6d. net.

"A handy and closely packed book of reference that has already its recognized place in the libraries of bookmen and bibliographers."—*Scotsman*.

KEGAN PAUL, TRENCH, TRÜBNER & CO., LIMITED,  
Dryden House, 43, Gerrard Street, London, W.

# MESSRS. BELL'S NEW BOOKS.

*Full Catalogue or Prospectuses post free on application.*

DEDICATED BY SPECIAL PERMISSION TO H.M. QUEEN ALEXANDRA.

## THE HISTORY OF PORTRAIT MINIATURES.

From the Time of Holbein, 1531, to that of Sir William Ross, 1860, with a Chapter on Modern Work.

By GEORGE C. WILLIAMSON, Litt.D.

2 vols. imperial 4to, with upwards of 700 Illustrations.

Hand-made Paper Edition, limited to 510 Copies, 10l. 10s. net. Special Edition of 50 Copies, with 34 Hand-painted Plates, 52l. 10s. net.

[Ready shortly.]

This work is by far the most comprehensive and authoritative that has ever been written on the subject, as the author has been able to examine all the great collections in this country, and also the Royal and Imperial collections on the Continent, which have hitherto been inaccessible to the student. The 700 miniatures which are illustrated form a superb series of portraits—mostly quite unknown—of practically every one of importance in English History since the days of Elizabeth, besides very many foreign celebrities.

The *Édition de Luxe* will have as a Frontispiece a new Miniature of the Queen, painted at the Author's request, and by Her Majesty's gracious permission, by Mr. Alyn Williams.

With about 450 Illustrations. In 5 vols. 21s. net each; or in half-morocco, 31s. 6d. net each. Vols. I., II., and III. now ready.

## BRYAN'S DICTIONARY OF PAINTERS AND ENGRAVERS.

A NEW EDITION, REVISED AND ENLARGED,

Under the Supervision of G. C. WILLIAMSON, Litt.D., Assisted by a Staff of Specialists.

"In the hierarchy of the Fine Arts Bryan's 'Dictionary of Painters and Engravers' has held, if not undisputed, certainly well-merited eminence for close on a hundred years..... The fourth, and what in our time must be the final, edition, has been entrusted to the care of Dr. George Williamson, and no better choice could have been made..... The text bears evidence of careful revision on every page; and the value of the book to the general reader is very greatly increased by a fine series of reproductions after masterpieces in all countries. In short, Dr. Williamson has done his work with intelligence and with thoroughness. Certainly no one interested in the Fine Arts can afford to be without this comprehensive and indispensable dictionary."—*Pall Mall Gazette*.

### VARIORUM EDITION.

NOW READY. Vol. I. 8vo, 10s. 6d. net.

### THE WORKS OF FRANCIS BEAUMONT AND JOHN FLETCHER

Edited by A. H. BULLEN.

Vol. I., containing *The MAID'S TRAGEDY* and *PHILASTER*, edited by P. A. DANIEL—*A KING AND NO KING*, *A SCORNFUL LADY*, and *The CUSTOM OF THE COUNTRY*, edited by R. WARWICK BOND. With Portrait of Beaumont from the Painting at Knole Park, and Facsimiles of Early Title-Pages.

\*.\* This Edition is to be completed in Twelve Volumes, and the last volume will contain *Memoirs, Excurses, &c.*, by Mr. A. H. BULLEN, under whose general direction the Edition has been planned. To each Play are prefixed Lists of Original Editions, Notes on the Date of Composition, Notes on the State of the Text, the Argument, the Source of the Plot, and Theatrical History.

### THE CHISWICK LIBRARY OF NOBLE WRITERS.

A Series of finely printed Books, printed at the Chiswick Press in fcap. folio (13½ by 8½ in.).

**LANDOR'S PERICLES and ASPASIA.** Reprinted by permission from the Edition of 1876, with the Author's latest Corrections. With Title-Page and Frontispiece designed by ALFRED A. LONGDEN. 200 Copies for sale in Great Britain. 3l. 3s. net.

"The type chosen is as beautiful as it is legible, and presents a very attractive appearance both in the mass and in detail; the actual printing is accomplished with the care and success that we associate with the Chiswick Press, while the paper leaves nothing to be desired; and the whole result is so admirable that we cannot help believing that the enterprise thus initiated will command the success that it undoubtedly deserves. It is not necessary to say how suitable Landor's 'Pericles and Aspasias' is for a magnificent setting; it is one of the grandest prose works of that grand author, and here receives treatment that even he, in his most captious mood, would acknowledge was adequate." *Pall Mall Gazette*.

**MORE'S UTOPIA.** With the Life of Sir Thomas More by his Son-in-Law, William Roper; and some of his Letters. With Portrait of More from the Painting by Hans Holbein in the possession of Mr. Edward Huth, and Decorated Frontispiece and Title-Page by W. L. BRUCKMAN; also 2 Illustrations by AMBROSE HOLBEIN taken from the 1518 Edition of 'Utopia.' 200 Copies for sale in Great Britain. 2l. 2s. net.

The 'Utopia' is here printed from the second edition of Ralph Robinson's translation, published in 1553. Roper's 'Life of Moore' has been edited by George Sampson, who has collated the four MSS in the British Museum and produced what will probably be the final text; the Letters to Margaret Roper and others are reprinted from Rastell's edition of More's English Works.

**The GOLDEN ASS of APULEIUS** Translated from the Latin by WILLIAM ADLINGTON. Reprinted from the First Edition (1566). With Decorated Frontispiece and Title-Page by W. L. BRUCKMAN. 2l. 2s. net.

### THE YORK LIBRARY.

A NEW SERIES OF REPRINTS ON THIN PAPER.

Messrs. BELL have pleasure in announcing the issue, under the above title, of a new series of reprints of the classics of all languages. Care will be taken to obtain the best possible texts, which will in all cases be printed complete and unabridged. The volumes will be printed in a handy size (8½ in. by 4½ in.), on thin but opaque paper, and will be simply and attractively bound. A special cover and end-papers have been designed by Mr. A. A. MARTIN, and title-pages by Mr. D. CLAYTON CALTHROP. PRICE 2s. NET PER VOL. IN CLOTH, and 3s. NET PER VOL. IN LEATHER.

The Volumes will be issued fortnightly, beginning with the following:—

**COLERIDGE'S AIDS TO REFLECTION, and The CONFESSIONS of an INQUIRING SPIRIT.** [Ready.]

**BURNEY'S EVELINA.** Edited, with Introduction and Notes, by ANNIE RAINE ELLIS. [Ready.]

**MOTLEY'S RISE OF THE DUTCH REPUBLIC.** With a Biographical Introduction by MONCURE D. CONWAY. 3 vols. [Ready.]

**EMERSON'S WORKS.** A New Edition in 4 vols., containing all the Essays, Lectures, and Poems, and a Number of Miscellaneous Pieces.

### THE CLUB SERIES.—NEW VOLUME.

**BRIDGE.** By "Templar." Small post 8vo, 1s.; also in limp leather, 2s. net.

### THE ALL-ENGLAND SERIES.

NEW VOLUMES. Small post 8vo, illustrated, 1s. each.

**CRICKET.** By Fred C. Holland, Surrey C.C. With 32 Illustrations.

**WRESTLING.** By Walter Armstrong. New Edition. With Chapters on Japanese and Russian Wrestling, &c.

**ROWING and SCULLING.** By Guy Rixon.

### THE GREAT MASTERS IN PAINTING AND SCULPTURE.

Edited by G. C. WILLIAMSON, Litt.D.

NEW VOLUMES, with 40 Illustrations and Photogravure Frontispiece. Post 8vo, 5s. net each.

**GAUDENZIO FERRARI.** By Ethel Halsey.

**LEONARDO DA VINCI.** By Edward McCurdy, M.A.

London: GEORGE BELL & SONS, York House, Portugal Street, W.C.

Editorial Communications should be addressed to "The Editor"—Advertisements and Business Letters to "The Publisher"—at the Office, Bream's Buildings, Chancery Lane, E.C. Published Weekly by JOHN C. FRANCIS at Bream's Buildings, Chancery Lane, E.C., and Printed by JOHN EDWARD FRANCIS, Athenæum Press, Bream's Buildings, Chancery Lane, E.C. Agents for Scotland, Messrs. Bell & Bradburn and Mr. John Menzies, Edinburgh.—Saturday, May 21, 1904.